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A WALK WITH CATHERINE AND JANE: THE EXPOSURE OF GOTHIC CONVENTIONS IN EMILY BRONTË'S *WUTHERING HEIGHTS* AND CHARLOTTE BRONTË'S *JANE EYRE*

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A WALK WITH CATHERINE AND JANE: THE EXPOSURE OF GOTHIC CONVENTIONS IN EMILY BRONTË'S *WUTHERING HEIGHTS* AND CHARLOTTE BRONTË'S *JANE EYRE*

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“I am no bird; and no net ensnares me: I am a free human being with an independent will.”

Charlotte Brontë, *Jane Eyre*

RESUMO

O objetivo desta dissertação é apresentar uma leitura de *O Morro dos Ventos Uivantes* (1847), de Emily Brontë, e de *Jane Eyre* (1847), de Charlotte Brontë, com foco nas convenções góticas contidas nas duas obras e observando as maneiras como tais convenções interferem nos movimentos das duas protagonistas, Catherine e Jane, cada uma lutando para se adaptar ao seu espaço e, ao mesmo tempo, para realizar seus anseios. Apesar de as duas obras serem estruturalmente diferentes uma da outra, ambas compartilham uma atmosfera gótica intensa, bem como uma consequente densidade psicológica que influencia a disposição mental das duas protagonistas. A leitura dos dois romances foi conduzida com a finalidade de explorar as relações encontradas entre os aspectos estruturais, sociais e psicológicos envolvidos, ressaltando os elementos góticos que representam os desafios que Catherine e Jane são forçadas a enfrentar. A obra *The Coherence of Gothic Conventions* (1986), da crítica literária Eve Kosofsky Sedgwick, é utilizada para identificar e contextualizar a capacidade que as imagens góticas têm de traduzir o peso imposto pelas convenções sociais sobre o processo natural de crescimento das duas protagonistas. Considerando que esse peso é consideravelmente ampliado pelas práticas sociais ligadas a questões de gênero, foi explorado o conceito de Gótico Feminino, como apresentado pela Professora Carol Margaret Davison. Especial atenção é reservada para as imagens relacionadas com espaço – o espaço psicológico necessário para o crescimento emocional das protagonistas; e o espaço físico, que determina onde e como elas devem se movimentar. Aqui o suporte teórico é oferecido pelas poéticas dos elementos primitivos, de Gaston Bachelard, para análise do corpo de imagens apresentadas nos dois romances. A conclusão comenta as soluções encontradas por Catherine Earnshaw e Jane Eyre para abrir caminho e superar os obstáculos que se lhes apresentam; e também ressalta o quanto as convenções góticas conseguem revelar sobre a estrutura social que elas representam.

Palavras-chave: 1. Literatura vitoriana. 2. Convenções góticas. 3. Gótico feminino. 4. Emily Brontë. 5. Charlotte Brontë. 6. Crítica literária.

ABSTRACT

This thesis consists of a reading of Emily Brontë's *Wuthering Heights* (1847) and Charlotte Brontë's, *Jane Eyre* (1847), focusing on the body of Gothic conventions they hold, and the ways in which such conventions interfere with the movements of the two female protagonists, Catherine and Jane, each struggling to fit into their space, while trying to accomplish their desires. Although the two works are structurally different in several ways, they share an intense Gothic atmosphere and its consequent psychological density, which influences the mental frame of the two protagonists. In order to explore the relations among the structural, social and psychological aspects involved, a reading of the novels has been conducted, focusing on the presence of Gothic elements that stand for the challenges Catherine and Jane are bound to face. Literary critic Eve Kosofsky Sedgwick's work *The Coherence of Gothic Conventions* (1986) is used to identify and contextualise the capacity of Gothic imagery to reveal the weight of social conventions upon the natural process of growth of the two protagonists. Inasmuch as the pressure becomes intensified by the rules of gender settlements, the concept of Female Gothic is explored, as presented by Professor Carol Margaret Davison. Particular attention is paid to the imagery related to space – psychological space for the protagonists to grow emotionally, and physical space, as determinant of where and how they must move. Here the theoretical support is offered by Gaston Bachelard's poetics of the primitive elements, unveiling the body of images presented in the two novels. The conclusion indicates the solutions found by Catherine Earnshaw and by Jane Eyre to find their way and overcome the obstacles they meet; with comments on how revealing Gothic imagery is of the social conventions it represents.

Keywords: 1. Victorian literature. 2. Gothic Conventions. 3. Female Gothic. 4. Emily Brontë. 5. Charlotte Brontë. 6. Literary criticism.

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INTRODUCTION

"There was no possibility of taking a walk that day" (BRONTË, 2001, p.1). This is how Charlotte Brontë begins her novel, *Jane Eyre* (1847), which is narrated by the homonymous character, describing her misfortunes in a world made and built by men. While, Emily Brontë's *Wuthering Heights* (1847), is narrated by two non-heroic characters, a housekeeper, Nelly Dean, and Mr Lockwood, a man who rents the property in order to escape from the rashness of the main city. In its beginning, Mr Lockwood also reveals a terrible cold and snowy weather in the moors of Northern England and still does not give up in visiting his landlord, Heathcliff. Even though both novels present poor climatic conditions, I invite you for an adventure along with both novels' heroines Jane and Catherine, respectively, in order to unfold the structural, psychological, social, and literary conventions which strongly attached them further apart from their most inner feelings and desires, and how they struggled in different ways to the same outcome: liberty of will.

Above any other, English literature has a set of excellent Gothic novels, since it is the birthplace of this literary genre. Gothic novels explore the deepest fears of society in order to expose what else was pressing it, such as the expectation of behaviour according to the social level. The genre gains its climax during the 18th and 19th centuries when Horace Walpole had dreamed about the story and wrote afterwards *The Castle of Otranto*, becoming the top Gothic novel thanks to the exaggerated number of elements, such as supernatural episodes and tragedies. In the meanwhile, Ann Radcliffe releases the second reference of what a Gothic novel should be like, *The Mysteries of Udolpho*, adding to the genre an explanation to the supernatural elements that appear in the plot, which did not happen in Walpole's novel, tracing back to natural causes. Among other elements, Radcliffe introduced the brooding figure of the Gothic villain, a literary device that would come to be defined as the Byronic hero.

Both centuries present the two Gothic novels which are the object of this research, Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre*. The former presented a

great impact on its contemporary reader and critics, since it challenged and exposed strict Victorian social conventions, such as religious and social morality, and gender inequality. While the latter focuses on the gradual independence of the protagonist's sensibility, all the events are marked by a great intensity that only belonged to the domain of poetry, presenting elements of social criticism, morality, and hypocrisy. The first tells one of the most widely known stories of a forbidden love and obsession between brother and sister, Catherine Earnshaw and Heathcliff, while the second brings the story of the life of a girl that fights for independence in a strict, chauvinist society, which believes that the best way for a woman to succeed is through matrimony.

The line of investigation followed analyses the Gothic conventions used in the framing of *Wuthering Heights* and *Jane Eyre*. Gothic traits are very prominent in the two novels, and they offer excellent material for us to deal with psychological, social and symbolic elements that reveal the aforementioned negotiations between the authors and their time. In the process of understanding why and how something works then and there in a way that is similar, or different, from our contemporary way, we end up contextualizing and better appreciating the ethics and the aesthetics of our own time as well. The Gothic tradition has the characteristic of being always evolving, recreating itself, adapting to new social and cultural codes. In this sense, what I offer in this thesis is my reading of the Gothic traits I find in the two novels, as a 21st-century reader that responds to the Gothic codes adopted by the Brontës in *Wuthering Heights* and *Jane Eyre*. So as to identify where my corpus stands within the Gothic Literary Tradition, in the introductory chapter I move backwards, briefly introducing the state of the Gothic as a literary genre before the innovations and the thematic treatment brought by the Brontës. Then, in chapters two and three, I approach respectively the psychological and social implications identified in the two novels. The bridge with our present-day views comes in the comments made, which contrast our moral and social assessment and those of that fictional context.

In this sense, I intend to undertake an analytical reading of both Brontë sisters' novels, following the moves of the plot and focusing on the constant changes and growth the characters experience with each decision they must make throughout the story. The focus lies on the Gothic element presented in these novels, social aspect, having as support argument – structural and psychological aspects. In this research, Literature stands as a source of knowledge and experience in which the reader suffers, grows and more importantly identifies with the characters. The boundaries of what is fictional and what is real in terms of inner feelings get mixed between character and reader, who identifies with it and consequently has

to face the horror passages of the novels, exploring the meanings implied within the concept of the Gothic genre and the effect it has had on freedom of strict social conventions explored in both novels through literary characteristics and inflection.

Therefore, the objective of this work is to analyse the most significant Gothic element that appears in the novel, such as the social – the struggles of the characters to fit in the world they belong to while trying to accomplish their desires. In order to widely explore this element, two other aspects are taken in consideration, structural – which stands not only for the physical constructions of the properties Wuthering Heights, Thrushcross Grange and Thornfield Hall, whose fundamental meaning in the stories makes them so much as characters as the protagonists, but also the structures of the novels themselves that although so different from each other, still relate to the same thing at the end – and psychological – which stands also for the mental growth of the main characters. It is analysed how society behaves and impact the lives and decisions of the main characters throughout the story. In both novels we have the characterization of religious doctrines and costumes in Joseph and Jane's cousin, being each of them followers of different churches. They are the representation of that particular society (rural Victorian England from 1800's), and of what the characters are expected to do besides their own free will. For instance, Catherine Earnshaw has been identified as a literary characterization of Gothic demon, she is moulded in order to become a wife to marry Edgar Linton, assuming a domesticity contrary to her nature: the relationship with Heathcliff falls into the dynamics of the Gothic romance, in which the woman falls into the demonic instincts of the lover; she is the victim of the violence of his feelings and at the end is entangled by his passion. Meanwhile, Jane Eyre is torn between conscience and passion: Jane is highly passionate, and, nevertheless, bases her actions accordingly to Christian values; she struggles between either extreme for much of the novel. A moment of her pondering between conscience and passion may be noticed when she learns that Mr Rochester was already married.

The most striking element in *Wuthering Heights* is the atmosphere it conveys. Long after we have read the novel, the twists of the plot may become blurred in our memory, but not the atmosphere. The windy and foggy North Yorkshire moors, and the ghosts of Catherine and Heathcliff, remain intact. Our memory of the novel relates to the external ambiance, to the moors, and to the ghosts. In *Jane Eyre*, the Gothic locus is associated with Thornfield Hall, in the moments in which Jane and Rochester are together, always in the presence of some element related to nature. This element can be external, as the moors, in the scene in which they meet for the first time; or the orchard, where they frequently stroll and chat. Or it

can be internal to the ancestral house, always in the presence of an element of nature, as when they sit by the huge fireplace.

The material with which these two authors work is congenial, but the doses and the distribution of the elements vary considerably. Rochester and Heathcliff seem to come from the same mould, but they differ in the degree of wilderness. Catherine Earnshaw carries in herself traits that in *Jane Eyre* are dispersed between Jane Eyre and Bertha Mason. Basically, what the two female protagonists seem to ask from life is the opportunity to grow as women and as individuals, being able to move freely through life. But their circumstances, and the strategies they use, are different. The outcome of the two stories is also dissimilar. The same blend of resemblance and variance applies to the techniques used by the authors. We can see this when we consider the narrative techniques they use, so different in form, so similar in impact and effect.

In order to support this analysis, the way both novels are written and presented to the reader, the inner thoughts and the feelings of the main characters will be taken into consideration to observe how they react to the Gothic elements around them. Thereby, this research is divided into three parts, containing the structural aspects firstly, how the novel genre emerged in the literary field, its contributions to the aesthetics of social representation, and how it also made possible for the emergence of the Gothic genre as an extension, secondly, we are presented to the psychological characteristics of the characters, which the genre explored gradually as the Gothic passed by the transitions from the Old Gothic to the Modern Gothic, reaching the *fin-de-siécle* Gothic, and thirdly, the social aspects of the genre as it demonstrated to be the context in which the Gothic conventions could be properly exposed. In both novels, we have the representation of the Byronic hero in the characters of Heathcliff and Mr Rochester, and the representation of the romantic heroine in the characters of Catherine Earnshaw and Jane Eyre. After matrimony, we relate Catherine to Bertha in the sense that both lost their minds, according to their roles in the stories. To properly analyse the Brontë's main literary works, the first step is an extensive reading of the novels so that each passage which contains one of the three Gothic elements established earlier, such as structural, psychological and social aspects may be detached of the texts. Afterwards, a comparison among them must take place in a way to observe how those elements work firstly separated and secondly together for the comprehension of opposite plots aiming to the same outcome. Accordingly, I intend to pursue the Gothic element already presented here: the social approach those mentioned novels deal with constantly. To support it, I draw on the

structural aspect of the novels, which means, the way the plot is presented to the readers, and also the psychological aspects of the main characters will be considered.

Thus, respecting the Gothic trend, I will count mainly on Sigmund Freud's seminal essay "The Uncanny" (1919), based on the Freudian definition of the German expression *Das Unheimlich*, which translated into English, refers to the adjective that gathers together two opposite ideas that manages to be strangely familiar and terrifying at the same time. The Gothic element which I am proposing to work with, it means, the analysis of the social Gothic conventions, has as the core of its support Professor Eve Sedgwick's analysis on *The Coherence of Gothic Conventions*, through a triad approach: the phenomenological, which stands for the observation of the elements throughout time and space at the moment the readers are in touch with the narrative, the psychoanalytical, referring to the repressed impulses and desires of the characters within the plot, and the structuralist, which takes into consideration the way and manners the Gothic narratives are constructed, and what has changed through the centuries since its very beginning on *The Castle of Otranto*. Along with Professor Sedgwick's statements, Gothic scholars, such as Dr. Carol Margaret Davison and Dr. Jarlath Killeen, support other questions within the Gothic subject as the dichotomy Male and Female Gothic, and the definition of the Victorian Gothic, a period which encompasses both novels *Jane Eyre* and *Wuthering Heights.*

In order to properly investigate the emergence of the novel as a genre within the literary trend, and its contributions to the revolutions that would follow from the 17th century onwards, as the Industrial and the French revolutions, it is investigated accordingly to Ian Watt's *The Rise of the Novel*, which is considered the first analysis of the genre's occurrences in the works of Daniel Defoe, such as *Robinson Crusoe* and *Moll Flanders*, Samuel Richardson's *Pamela* and *Clarissa*, and Henry Fielding's *Joseph Andrews* and *Tom Jones*, and in what conditions they were produced in order to emerge so successfully. Once again contextualizing the characteristics of the British urban and rural society of 18th and 19th centuries, and delimiting the kind of author, narrative and public both novels faced at the time will be based upon G. M. Trevelyan's *English Social History*, Anthony Burgess's *English Literature,* and Sandra M. Gilbert and Susan Gubar's *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.*

Giving psychological insights of the main characters, Carl. G. Jung's *Man and his Symbols*, as well as professor Gaston Bachelard's analyses of the four basic elements fire, water, air, and earth, will work as the central sources. The concept of the uncanny, the psychological concept of what is strangely familiar, rather than just mysterious, yet

incongruous, creates cognitive dissonance within the experiencing subject, due to the paradoxical nature of being simultaneously attracted to yet repulsed by an object, and the awareness of a mental consciousness the main guide of the analysis of the behaviour of the characters throughout the stories. Whereas, Bachelard states that the psychological struggles we face throughout our whole lives and how we react to them are empirically related to the primitive elements, and the images built in both narratives conducts the movements of both heroines accordingly to the particular characteristics of the elements, such as the transition from one scenario to the next.

Concerning the imaginary of social conventions, Gaston Bachelard's *The Poetics of Space* and Gilbert Durand's *The Anthropological Structures of the Imaginary* will come as support. Bachelard analyses the lived experience of space, adding to Sedgwick's concept of Phenomenology "the consideration of the *onset of the image* in individual consciousness" (BACHELARD, 1969, p. xv). He analyses places as the attic, the cellar, drawers and the like, as sources of experiences which engender a lot more than abstract rationales that may or may not affect viewers and users of architecture. Once again, the construction of images is taken into consideration, since the places in which the narratives take place represent the context of determined kinds of behaviour that may be altered. Gilbert Durand's concept of the diurnal and nocturnal regimes is used to approach the protagonists, Catherine and Jane, on two levels. The Diurnal regime refers to what is seen and grasped when the characters are in contact with other characters, acting socially. The Nocturnal regime refers to their inner lives and expectations.

1 THE STRUCTURE OF THE NOVELS: THE NEW GENRE AND THE GOTHIC TREND

1.1 THE NOVEL AS A NEW LITERARY GENRE

Although it was not until the end of the 18th century that the usage of the word 'novel' was completely formed and found itself on every other conversation on the streets or in female bedchambers, a totally new genre had been emerged in the literary field, causing different reactions and revolutions among readers and writers. This new literary form not only would change the public audience for the century that followed, but also broaden it to other classes in the social and economic levels of society, since it brought new ideas and themes to be dealt with, which were believed to be not worth the effort and dedication of a literary muse, for instance. The word "novel" means "new", or "novelty"; and the novelty was precisely the fact that the point of view of the common person now counted as much as the point of view of the former kings, princes and landlords, who used to be the protagonists in the narratives of olden times. The creation of a new genre always comes as the consequence of a number of changes in the society it springs from. And the new ways to perceive the world are transposed into new narrative styles and points of view, that provoke reactions and revolutions among readers and writers. The novel rises as a predominant new literary form that would change the public for the centuries that followed, and also broaden its scope into new social and economic classes. The novel brought new ideas and themes to be dealt with, which were once believed dangerous, or unworthy of the efforts dedicated to the literary muse.

The novel was not the only change the 18th century presented, for the last two centuries, the philosophy and the logic of thinking which ruled the western world had been turning into a new and more individualistic one, from Renaissance to the Enlightenment

period, and all its contributions and influence in different scientific areas, such as mathematics, physics, chemistry, and also the literary field, even though it was not properly seen as a scientific matter. Since Shakespearean times, we have been presented to mature and deep characters, causing a terrible discomfort for they are able to captivate and revolt their public due to their backgrounds and complex compositions. William Shakespeare's characters, such as Hamlet, Ophelia, Iago, Othello, Shylock, Portia, have become timeless creations, because they present a new characteristic, which is an individual consciousness, meaning we manage to watch on the stage or feel in its pages the contradictions they must face in order to fulfil their trajectory within the path of the tragedy. By doing so, Shakespeare separates from the previous literary trend along with other authors and playwrights, as Christopher Marlowe, which is the decline of in importance of the philosophy of classical antiquity, with its various strains of idealistic thought that viewed human experience as composed of platonic forms with an innate perfection. Such a view of life and philosophy dominated writers from ancient times to the Renaissance, resulting in classical poetic forms and genres with essentially flat plots and characters. These philosophical beliefs began to be replaced in the later Renaissance, into the Enlightenment, and most importantly, in the early 18th century. Instead of working with the older classical idealism, a more realistic, pragmatic, imperial understanding of life and human behaviour, which recognized human individuality and conscious experiences, began to emerge.

Despite the fact that the Elizabethans had what was needed to complete the literary transition, they were still attached to the classical genres, to the heroic trajectories, to the damsels in distress, not only because of the mentality of the aristocracy, but also due to the social and economic development they found themselves in (WATT, 1957). Ian Watt, an important literary critic and historian, in his most famous work *The Rise of the Novel* (1957), which is considered by many scholars as the seminal work on the origins of the novel, and a fundamental study of realism. In his critical masterpiece, the professor manages to trace the rise of the modern genre to philosophical, economic and social conditions that became prominent in the early 18th century. In this sense, Watt questions what the difference between the early literary works from the Elizabethan times and the recent modern novel would be, and affirms that two major characteristics of the later managed to not only open a new horizon for literary narration, but also a structure that would make possible different approaches to a so limited genre. Watt points out the current themes of the period, being those the common everyday life, and the realism it presents.

To Ian Watt, the type of narrative written by Daniel Defoe can be considered the turning point between the novel as a new genre and the kind of adventure fiction that existed before it, which, on its turn, derives from medieval romance. Besides the shift in point of view from aristocratic matters into middle-classed people's affairs, there is also a decrease in the space left for magical interference, and an increase in what Watt refers to as "realism", but I would rather refer to as an emphasis on the events of common daily life. To Watt:

> This use of 'realism', however, has the grave defect of obscuring what is probably the most original feature of the novel form. If the novel were realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it presents it. (WATT, 1959, p. 10).

Along with the change of aesthetic representation, it also came along three major social and economic transitions of the western world, which were the first and the second industrial revolutions, and the French revolution. The technological manufacturing transition from manual processes of production to a new, faster, and automatic industrial process of production took place in the end of the 18th century and the beginning of the next. Both Industrial Revolutions had their beginnings in Great Britain, marking one of the greatest turning points in history; almost every aspect of daily life was influenced in some way. In particular, average income and population began to grow in great scale, impacting greatly social living standards. On what the French revolution is concerned, the Revolution resulted in the conquest of the emancipation of the individual and the establishment of equality. Oppositely from other revolutional processes, it presented the quality of not being a national event, spreading for the rest of the Western world, benefiting all humanity. Some of its utmost documents, like the "Declaration of the Rights of Man", expanded the notion and the concept of human rights, including women and slaves, leading directly towards the movements for abolitionism and suffrage in the next century. With new living standards, also a new social class started to emerge, the middle class. Population was increasing within the British Islands, and along with it, their income, suddenly it was not interesting anymore for readers and writers to remain in the same narrative plots and cores that would refer to the precedent literary trend. A new genre comes along to take new themes and characters to the literary field, the novel.

According to Watt, among the great beneficiaries of this period of transition, we have Samuel Richardson and his epistolary novels, Daniel Defoe and Henry Fielding and their picaresque novels. By showing individual characters involved with their common problems and contradictions, literature opens to what is accepted as a new literary genre (WATT, 1959). Let us examine the plot line of Samuel Richardson's *Pamela*, known as an "epistolary novel" or as a "sentimental novel", to understand the ways in which the new genre started to leave its mark on the readers of the day. When we peep into the correspondence of Pamela Andrews we are emotionally invited to participate into the life experience of a lovely 15-year-old virtuous maidservant who works for an unscrupulous gentleman, Mr B, who makes unwanted advances towards her after the death of his mother. After Mr B attempts unsuccessfully to seduce and rape Pamela, he eventually rewards her virtue when he sincerely proposes an equitable marriage to her. In the second part of the novel, Pamela marries Mr B and tries to acclimatize to upper-class society. Henry Fielding, another famous 18th-century novelist, wrote two works that can be said to be derivatives from Richardson's *Pamela*. The first is *An Apology for the Life of Mrs. Shamela Andrews,* a satirical attack on the excessive sentimentalism displayed in *Pamela*. The second is Fielding's *Joseph Andrews*, whose protagonist is the fictional brother to Richardson's *Pamela*, as virtuous as his sister, and equally attractive to the opposite sex.

While, in the development of prose fiction we have the epistolary and the picaresque genre being developed, in the realm of English poetry (a literary genre that was considered superior to prose entertainment) we can sense the approach of the Romantic movement. Both in prose and in poetry we can feel a progressive emphasis on moral and social issues, and a development of psychological depth in the creation of the characters. The exposure of different realities within the social classes, the descent from high to middle life, and the moral idea of what a new and modern society should be like fomented Romanticism due to the valorisation of individuality and sentimentalism, breaking with the previous age of reason and entering the new century stepping on a much more complex and liquid ground that would characterize the age of passion,

> This 'sentimental' […] emphasis on feeling for its own sake prefigured the emotional outburst of the romantic movement which was to close the Age of Reason; it was also Sterne's answer to the eighteenth century's continual questioning about the role of the passions with respect to reason. (RATHBURN, 1958, p.18)

Although the novel form was extremely popular in the 19th century, the period in which its production and enhancement reached their climaxes, none other characteristic was added to the genre. With its large and wide usage and exploration, according again to professor Rathburn: "later novelists added to the scope of the novel by suggesting new themes or devising sub-genres, but no new artistic devices were added" (1958, p.18). It is the case of the Gothic novel, as a consequence of its popularity, which had grown wide enough to reach the standard of having a title such as Gothic Literature. Having been named after the medieval buildings in which the first novels took place, it also combines fiction, horror and Romanticism, in order to make its reader identify to the characters, becoming face to face to their most inner fears and weaknesses, making it possible for some literary works to remain in our thoughts and imagery till today. The act of reading is conscious and certainly adds to our living experience meaning and new points of view. The readers react to what is being read, positively or negatively, because they identify to the story and most importantly to the characters as well. So, among other things, Gothic Literature works with the most basic feelings people have to deal with throughout their whole lives, and it also has the power to last through time, remaining for the future generations.

1.2 GOTHIC NOVELS: THE FRAME AND THE UNSPEAKABLE

As we have seen in the previous topic, the 18th century brought along with it several major events to the evolution of humankind in different areas, such as historical, scientific and literary fields. Despite the fact that a strong sense of rationalization dominated the current philosophical and academic trends, literature seemed to ride right in the opposite direction, valuing feeling over reason, and the supernatural over the natural laws of physics. Such a behaviour may be explained firstly by the fact that the new Gothic novel, highly influenced by the Romantic Movement, emphasized in the self, which brought large doses of amusement even to the most rational minds:

> This narrative expression of the power of sensation with its affective style sometimes assumes the roles of devil's advocate to the Enlightenment: it identifies and problematizes the blind spots related to self-consciousness and the notion of the rational, autonomous subject. The Gothic's fallen, flawed

> protagonists are plagued by the burden of self-consciousness and secular concerns. Only in rare moments of sublimity may their self-division be healed. In their stylized, ritualistic expeditions in Gothic castles or diverse domestic spaces, Gothic characters are actually engaged in probing various issues related to the construction of self and the nature of self-identity. To this end, states of consciousness are magnified and externalized in Gothic fiction. Passions assume flesh and become all-consuming. (DAVISON, 2009, p. 31)

And secondly by the fact that the creation of the Gothic novel might have been the result of a trauma of both revolutions, occurring in the western world at the same time, the French and the Industrial revolutions that would accompany Britain through the 18th and 19th centuries, creating a vast space in the literary tradition for other Gothic novels that would become so popular at the time. Davison (2009) also states that it might have been too stressful for the Britons to face a new reality, a new world order, and modernity itself, because all these major changes had raised questions regarding what the previous generations had for granted safe and sound. Matters such as mass literacy, a new social class emerging within the social and economic organization, individual rights, and social responsibilities were a few of the gaps the old generation was obliged to get acquainted with, whereas the newest generation was anxious to get commenced.

By setting his terrifying plot within an ancient castle in the Middle Ages, Walpole managed to create the most inner fears and desires of the modern man and woman. His literary masterpiece, *The Castle of Otranto* (1764), consists in an Italian manuscript that dates the times of the last of the Crusades and tells the story of Manfred, the lord of the Castle of Otranto. He is the father of Conrad and Matilda, and the husband of Hippolyta. After his son is killed by a falling helmet, he becomes obsessed with the idea of ending his marriage with Hippolyta in pursuit of the much younger Isabella, who was supposed to marry his son. Manfred serves as the prime antagonist of the novel since he is the dictatorial ruler and father that drives the plot forward in a depiction of deranged cruelty visited upon his children. This inexplicable event is particularly ominous in light of an ancient prophecy, "that the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it" (WALPOLE, 2004, p. 4). Manfred, terrified that Conrad's death signals the beginning of the end for his line, resolves to avert destruction by marrying Isabella himself while divorcing his current wife Hippolyta, who he feels, has failed to bear him a proper heir. Not only has *Otranto* become the primary source of the Gothic novel, because of its plot, but also because of the countless Gothic elements it presents: the proper castle that

works as the main scenario for the story to happen, the already mentioned helmet that falls from the sky to guarantee that the property would go back to the true heir, but we also have in the narrative elements such as the hidden identity of Theodore, of whom, in the first pages of the novella, we may have the idea that might be a minor character, whose role is purely to point out the significance of the helmet as a link to the fulfilment of the prophecy, however we come to realize at the end that he finds himself to be the original heir, and the ghost, secret passages, clanging trapdoors, pictures that begin to move, and doors that close by themselves.

Even though we have this great number of Gothic elements, only do they work beautifully within the story, because they present a much greater function in the narrative, which is to physically illustrate the abstract fears of the 18th and 19th century English society, which is the fear of the mixture of blood. Facing a new world order, in which aristocracy was not the only empowered level of society, people found themselves protected by the laws of individual rights, and the growth of the middle class, modernity had brought to the English society an extremely muddy ground to step on. There ago, the Gothic novel enters the literary tradition also as a reaction to the realist novel that was disputing readers preferences and taste and emerging through the British islands, restating the old values. What corroborates to this fact is the prophecy Manfred tries desperately to overrule: "that the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it" (WALPOLE, 2004, p. 4). In this sense, the story shifts from one point to the other: the matter is not about marrying his son to guarantee the lineage anymore, it has become about Manfred retreating to begin again to find himself an heir, do whatever it takes to accomplish his will, and go against his fate, fighting a battle he ends up losing at the end of the narrative, because we happen to find out that Manfred is going against the new world order. Manfred's lineage is marked by the ancient remark of the sins of the fathers, which means that the good deeds and the mistaken decisions remain in the family. Thus, Manfred serves as the primary formula for the anti-social Gothic villain as he turns into the metaphorical monster, which is capable of countless cruelties to accomplish his goals. However, at the same time, Walpole has turned him into one of the first villains we may identify to, because we get to know his fears and weaknesses, to understand and to judge his actions, inferring that the Gothic villain has turned into the hero-villain, since he presents a heroic potential of accomplishing great tasks. The hero-villain presents two personalities, chooses the evil one as the result of the intermittent clash between his passionate nature and the unnatural laws and rules of arbitrary authority, social conventions, and tradition (FRANK, 1990).

The representation of the characters within the novella becomes even more pronounced as we, as readers, advances into the narrative. Having been presented to the story of a former prince, descendant of sir Gawain and the Green Knight, Manfred, who fights beyond his human capabilities, to remain as the owner of Otranto against the true heir, Theodore, the rightful prince, much younger, who is bringing new ideas and fresh will to govern, we have staged right in front of us the metaphorical struggle between the old world, represented by Manfred and his aristocratic values, such as social classes, arranged marriages just enough to accomplish the power he conquered with his own effort, and the new world, represented by Theodore, which was dominated by the recent middle class, and all the changes of values in the old conventions, such as the mass literacy, which empowered people all over the territory, individual rights, and most importantly, the sentimental marriage, which means matrimony ascends to the level of an independent decision among couples, and leaves the position of business among families and realms.

To what the female characters are concerned, the fact is that both Hippolyta and Matilda are also the representation of this revolution in the western world. Just as the same case as her husband's, Hippolyta relates to the traditional, aristocratic lady that was made part of an arranged marriage to fulfil the expectations of her family and her future partner in life, Manfred, and to prove she is worthy the position, providing him the so coveted heir to guarantee that the property of the matter would remain within the same family for many generations to come. However, she has indeed fulfilled her obligations within the matrimonial institution, it does not work as planned due to the fate of the prophecy, and Manfred decides to do justice with his own hands. Being what she is, an aristocratic lady, she manages to accomplish the limited function of remaining in the background of the problem in question and protected the rest of her offspring, her daughter Matilda, and the mansion she resides in.

> The Gothic trades in compelling and telling confrontations and transactions between the Self and the Other. Frequently, gendered and/or racialized and figured as a revolting monster in both the physical and political senses of that word, the Other usually functions as an externalization and mirror of the Self's otherwise repressed, socially unacceptable and unsanctioned propensities. (DAVISON, 2009, p. 32)

Matilda, on the other hand, stands for every ideal she comes to share with Theodore, which makes her the classical Gothic heroine. The forbidden woman, another one of the Gothic elements in the text, falls in love for Theodore against her father's will since she had been

betrothed to Frederic, the long-lost father of Isabella's. Besides fighting for the love of her life and trying to contrive a sentimental marriage, Matilda also questions her father's authority at the moment she helps Theodore to escape the prison of the castle. Oppositely to her mother, Hippolyta, Matilda does not stand behind the actions of the novella, and, thus, is mistakenly stabbed by her own father, serving as punishment for Manfred not accepting his fate and the transition to the modern world. Although mother and daughter represent women from different ages and moments, they do share a significant trait, which is the description of the lives of women at the time. According to Davison (2009), 18th and 19th-century English women did not need ghosts or hidden identities to feel terrified, the true representation of the female everyday life was horrifying enough due to the conditions they were exposed and were obliged to bear since it was the only life offered for them. This point, however, will be further discussed in the next topic.

As we have observed, the primary themes for the newly arrived Gothic novel lie in the relationships with family hierarchy and among families themselves. Having been the Enlightenment movement a major shock in order to become a trauma within the British imagery through the 18th and 19th centuries, it was only a matter of time for the early 20th century theorists to establish the concept of what a Gothic literature fundamentally means in the reader's consciousness. Since mid-nineteenth century, professors, literary critics, and psychiatrists, such as Ernst Jentsch, had been working on the concept of the term, translated into English, the 'uncanny' to further comprehend the effect, among other subjects, the Gothic stories were causing on the reading public so far to become one of the most popular in England. However, Sigmund Freud, professor and psychiatrist, in his famous essay "The Uncanny" (1919), was the one who reached closely to the real concept, and affirms that the science of the Psychoanalysis makes part of the Literary Theory, as well as it concerns Sociology, because it works with the unconscious, in which there is a branch of the aesthetics connected, dealing with questions that make part of the body, of the wishes and of what our mind hides in its depths. So, the uncanny refers to the return of what was once repressed, concepts that we lost in the childhood for construction of the ego. Ex.: castration, the first fear of loss of the child is just the loss of the satisfaction of the pleasures of the mother for the father (the first libido is, then, the satisfaction of the most basic pleasures, like hunger, be, necessities, while the second is objected libido, the child is a mini adult, because it is already reprimanded and one holds biologically and mentally). From this reprimand, Freud gives us the figure of the double, which would be the recognition of your own due to the necessity of maturing of the ego for preservation since we live in society and conventions must be

followed. In this way, the child finishes repressing the double and the ego dominates, more and more, the person, and the double begins to be seen as something bad and, therefore, the strange element ends up being terrifying, accepted that, after we identified ourselves with determined scenes or characters, we meet ourselves again with those feelings more than repressed in our unconscious, in our memory.

Literature helps the clinical knowledge because it can call forth to the surface the uncanny in each one of its readers. The creative process does so that this element is reached in the mind and extracted, making possible the comprehension of what happens in the unconscious, favouring the parameters of the Psychoanalysis and of the Literary Theory, since the literary branch of the Gothic type has full conditions of growth and to be perpetuated. These topics of Freud are tied to the repression by the scientific education: the learned man withdraws the libidos; therefore, the bigger the degree of repression, the bigger is the degree of civility of a nation, of a culture. The Gothic Literature finds just this land from his first apparitions in the 18th century, the super rationality of the scientific extent due to the Enlightenment ideas gives space in order that the Gothic element dominates the literary scene.

In other words, while drowned in a German dictionary, Freud analyses all the possible implications of this term, which interests him because in it we have balanced two ideas that are opposed to each other: that of cosiness that we feel when we make ourselves at home in an environment that is familiar; and that of terror that we feel when we are attacked or attacked when it is the least expected. Freud also examines the meaning of this term in several other languages, like Latin, Greek, English, French, Spanish, Italian, Portuguese and Hebrew, to learn that each one has one or another meaning, but the alone term in German contains two opposites, of *Das Unheimlich*.

Along with the Freudian concept, we have the concept presented by the North American professor and literary critic, Eve Kosofsky Sedgwick, which, in *The Coherence of Gothic Conventions* (1987), influenced by the ideas of the Psychoanalysis and of the Phenomenology, states in one of her most relevant books for the scientific-literary extent, through the analysis of three Gothic works, such as Mathew G. Lewis's *The Monk* (1796), and Ann Radcliffe's *The Italian* (1797), and *The Mysteries of Udolpho* (1794), the concept of what would be properly the Gothic literature, through the social conventions that they dictate you devise his literary and social function and behaviour, in other words, the present Gothic elements in these narratives are in the social level in so far as the characters are connected, according to the woof it advances, without limiting only to terrifying elements, like ghosts, abandoned mansions, hidden identities. In Sedgwick's analysis, we have three aspects to be

taken into consideration, concerning the professor's methodology, the psychoanalytical, referring to matters of sexual repression, the phenomenological, relating to the effects of time and spatial contexts in readers, and the structuralist, in which the focus lies on how language is used within the novels and narratives. Sedgwick's concept of the Gothic, in this sense, converse easily with Freud, however, it goes further to say that the Gothic genre is not attached to the psychological aspects only, and, in fact, it may be enhanced by it:

> My project in this chapter is to show that the major Gothic conventions are coherent in terms that do not depend on that psychological model, although they can sometimes be deepened by it. There is in these novels a large, important group of quite specific conventions – structural and thematic, and including both the "claptrap" and the "elemental and symbolic" – that share a particular spatial model. (SEDGWICK, 1986, p. 12)

By demonstrating that one of the functions of the Gothic novel is to extract the uncanny element out of the public reader, albeit with literary or psychological characteristics, Sedgwick's affirms that the genre evolves according to its readers community and/or society. It means that what Horace Walpole so carefully devoted to his narrative in *The Castle of Otranto,* no longer would be effective on 19th-century readers, such as a helmet falling from the skies. There would have to be another manner to illustrate it on the novels that would follow, and, according to Sedgwick, the Gothic elements would gradually turn from physical elements, such as a ghost of a former relative, an abandoned castle, or even hidden characters, to reach the social level within the narrative among characters, becoming extremely relevant to observe the dialogues, what would be mentioned verbally or not, dealing with unspeakable questions.

The structure of a Gothic novel is exquisitely particular of this genre, which is the form of a story within a story within another story. It is possible to notice it in *The Castle of Otranto,* and the novels that follow when we have a lost manuscript, which was found by a wanderer translator, who thought it was worth it to rescue the contents within such classical work. After, we are presented to the story of Manfred, to discover that there is a secret behind the picture of a happy royal family, to finally learn that he does not belong there, and there are another family lineage and history that was almost erased from the pages, because of Manfred's greed to succeed in life. This structure remains in the literary Gothic works, and it can be observed in both novels which are the focus of this research *Wuthering Heights* and *Jane Eyre*. In the first, we have the picture of a common Englishman, Mr Lockwood, who decides to rent the property Thrushcross Grange in order to escape society, and have a more

peaceful life in the country. Arriving there in a terrible weather, cold and covered in snow, Mr Lockwood thinks it is a sensible idea to greet and meet his landlord Heathcliff, which he finds out to be an extremely rude man, who does not have the faintest idea of how to treat visitors. The property Wuthering Heights finds itself in a degrading state, in which the furniture looks old and rubbish, and the dogs are sleeping and eating in the kitchen along with the servants. The inhabitants do not speak to one another and seem to religiously obey Heathcliff, which in some passages it shows to be the cause of feverish arguments. Due to the terrible weather, Mr Lockwood is forced to spend the night at his landlord's property, and is directed to an old chamber, which seemed to had not been used in a long time. Observing the room, Mr Lockwood finds the portrait of a young girl on the wall, a name written on the bed rest over and over with different surnames, Catherine Earnshaw, Catherine Linton, and Catherine Heathcliff. In some old books spread in the room, Mr Lockwood discovers that girl's diary, and, along with the narrative of an old servant, Nelly Dean, who had also been raised in that property, we come about to learn the story of the Earnshaw and Linton families, which mingled due to aspects of fate.

Whereas, in *Jane Eyre,* we also have a sophisticated scheme, in a kaleidoscopic narrative structure that starts with an actual author/person, Charlotte Brontë, who uses a pen name (Currer Bell) to write a book whose title is *Jane Eyre: An Autobiography*. This means that the fictional author of her autobiography, written in the first person, is Jane Eyre. Therefore, Jane Eyre is the author, the narrator and the protagonist of her own story. We follow her progress at ages 10 and 18 and meet her again aged more than 30 years old in the end of the novel. The juxtaposition of such different perspectives provokes a very effective result. After becoming a teacher at this same institution, Jane decides to leave the school and work as a governess and tutor at Thornfield Hall, which we come to know is Mr Rochester's property, and we are once more introduced to the story of this nobleman, who, in order to fulfil social expectations, marries Bertha Mason, the madwoman in attic.

This frame makes it possible for authors and narrators to touch and expose such delicate themes, as the love of a sister for a stepbrother, and the free will and the love of a humble governess for her master, respecting the decorum and the literary aesthetics, which this genre demands in order to form the necessary scenery for the effects to take place. In this sense, professor Sedgwick affirms the importance of a discourse analysis in these novels, because a relevant subject becomes a theme within the narratives, the property of dealing with the unspeakable social and/or psychological aspects, as it has been mentioned earlier. When presenting such a frame, the topics which the novel is turning into the narrative to be

questioned along the reading phase will be presented one by one, not causing the immediate terror or horror that would make a more conservative reader to leave the novel and never go back again. The reader is drowned in more than one story that will only make sense, in the end, turning the reading process conscious and smooth, even though the novels are treating with such deep and difficult matters:

> The story does get through, but in muffled form, with a distorted time sense, and accompanied by a kind of despair about any direct use of language. At its simplest, the unspeakable appears on almost every page: "unutterable horror": "unspeakable" or "unutterable" are the intensifying adjectives of choice in these novels. At a broader level, the novels deal with things that are naturalistically difficult to talk about, like guilt; but they describe the difficulty, not in terms of resistances that may or may not be overcome, but in terms of an absolute, often institutional prohibition or imperative. (SEDGWICK, 1986, p. 14)

Therefore, the Brontë sisters, Emily and Charlotte, widely known as wit observers of social behaviour, increased their novels with feverish and long conversations among characters in order to express what they desired to say and expose all along. In *Wuthering Heights*, we have the main characters, Catherine and Heathcliff, which the first is the most expressive one since her childhood, presenting passages in which she defies the authority of her father, Mr. Earnshaw, and the second one, who personifies the typical Byronic hero, which does not express his most inner feelings through words, but through actions and attitudes that may disgrace himself and the others around him. However, Catherine's misfortunes are that she is a woman in that rural and patriarchal society, and of which certain behaviour is expected also due to the fact that she is from a family with tradition and a long lineage and fortune. The property Wuthering Heights has been with the Earnshaw family since the 1500's when Hareton I built the mansion and wrote his own name on the arc in the entrance of the property. In this sense, it is expected from Catherine to contrive a man in marriage who is in the same social level as she is in order to make things remain in the state they find themselves in. There ago, it is not possible for Catherine to accomplish her greatest desire to marry and be together forever with her stepbrother Heathcliff, because it would be morally inappropriate since he is her relative, being raised side by side, and also because he has not any sign of family name or fortune to provide Catherine and heirs in order to be wealthy respected. The only information which is given about Heathcliff is that Mr Earnshaw has brought him along from Liverpool, where he lived as a gypsy boy on the streets, trying to survive in such conditions.

The more Catherine attempts to fulfil social expectations and at the same time accomplish her truthful will, the more she finds herself trapped in critical situations that instead of bringing both objectives together, it drives them even further apart. In order to express her disappointment, Catherine begins to express it verbally so that she would not behave as the madwoman in the attic, however, at this point of the narrative, her father that may have been the only one to listen to her, has already passed away, and Catherine's utterings flies on the wings of the moors, since there is no one to listen and to comprehend. At one attempt to make herself heard, Catherine, who had been courted by Heathcliff and Edgar Linton, the new bourgeois neighbour, converse with the governess Nelly Dean about what she must or must not do before the events presented to her:

> 'Oh, dear!' she cried at last. 'I'm very unhappy!'
> 'A pity' observed I. 'You're hard to please: so many friends and so few cares, and can't make yourself content!'
> 'Nelly, will you keep a secret for me?' she pursued, kneeling down by me, and lifting her winsome eyes to my face with that sort of look which turns off a bad temper, even when one has all the right in the world to indulge it.
> 'Is it worth keeping?' I inquired, less sulkily.
> 'Yes, and it worries me, and I must let it out! I want to know what I should do. Today, Edgar Linton has asked me to marry him, and I've given him an answer. Now, before I tell you whether it was a consent or denial, you tell me which it ought to have been.' (BRONTË, 2000, p. 55)

Nelly asks her about her true feelings about the two suitors, and Catherine answers:

> '[…] My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and *he* remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as the winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary.' (BRONTË, 2000, p. 59)

Even though Nelly is listening to her ladyship's supplicants, she is not capable of understanding such questions, since the world for her works in black and white, and not in different shapes of grey. In this sense, Catherine's questions and doubts are not properly answered, and she keeps struggling within herself to figure out a solution for her problems. Her speeches become too great for a simple dialogue within a narrative, reaching the theatrical level, Catherine turns her scenarios into her own stage, expecting that at least her

public would listen to her and comprehend her monologues. Therefore, incapable of standing such situation, Catherine's behaviour becomes even more aggressive at the point of biting a pillow with her own teeth, and wrap it apart, and putting her own health at risk during a terrible storm in the moors in order to find Heathcliff again.

In *Jane Eyre*, we are presented to the eponymous character, telling her own story, and Mr. Rochester, the master of Thornfield Hall, who also personifies the Byronic hero. However, differently from *Wuthering Heights*, he finds in Jane the perfect audience for his questions of morality. Jane's misfortunes are quite alike Catherine's, whereas the first is left all alone in the world, having no one to provide for her, and the second possesses a family name and tradition, even though it is torn apart in practice. Since childhood, Jane has showed a strong sense of judgment, as a changeling, is capable of reaching out for every other character in the narrative, such as her own aunt Mrs Reed, and her own master Mr Rochester, and finding solutions for her struggles, such as moving from one scenario to the next whenever she feels needed. Jane attempts to assert her own identity within male-dominated society. Three of the main male characters, Mr Brocklehurst, the director of Lowood Institution, Mr Rochester and St. John Rivers, a clergyman related to Jane, try to keep Jane in a subordinate position and prevent her from expressing her own thoughts and feelings. Jane escapes Mr Brocklehurst, rejects St. John, and she only marries Mr Rochester once she is sure that their marriage is one between equals. Through Jane, Brontë opposes Victorian stereotypes about women, articulating her own feminist philosophy:

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (BRONTË, 1994, p. 111)

Later in the novel, we come to know that Mr Rochester does not feel comfortable returning to Thornfield Hall. Having met Jane in a quite awkward situation, in which he runs into her, and falls from his horse, he finds in Jane a true companion to amuse his nights at his property. In many passages, he asks for her to join him at the hearth to discuss matters of morality and ideology, most Jane would take as an offense, and answer him with no strings attached. In this sense, Jane is provided at some extent with the rightful audience that lacked

for Catherine to discuss and expose social conventions that were going against these heroines' most inner feelings and desires.

The other female characters in *Jane Eyre* works to illustrate the different situation women could or could not bear at the time. Having been working for a few months at Thornfield, Jane is told along with the other servants, to prepare the mansion for the arrival of certain visitors, including Miss Blanche Ingram, a socialite who seeks in Rochester a wealthy marriage to fulfil her role in her social status and avaricious intent. She is described to be everything Jane is not, she is in possession of great beauty and talent, is also from a traditional family, and has the people and means to be provided for. However, when we come to know Miss Ingram, we discover she does not possess the most important aspect Rochester considers the most, which is a deep conscious and interest in subjects that do not refer to frivolities. Rochester finds it impossible to have a decent conversation with her, but makes everything in his power to get closer in order to make Jane jealous. The other significant female character in the story is Bertha Mason, who we come to learn is Rochester's first wife, and the explanations for the supernatural events that were happening in the mansion, such as Rochester's bedchamber on fire during the night. Their marriage was the result of an arrangement between Rochester and Bertha's parents in order to keep their properties and plantation. However, Bertha is from a sunny place, Jamaica is suggested, and had to deal with the cold weather and treatment of rural England. Not handling the situation she was put in, Bertha is considered insane to live among others in society, and is locked in the attic far from the neighbours' view. At this point, the similarities between Bertha and Catherine are noticeable, since the difference in their outcomes is that Edgar Linton was beneath Catherine's social rank, and could not lock her in the attic.

Due to this great effort in constructing strong and deep female characters, the Brontë sisters are considered to have come up with a new type of Gothic within the literary trend they were inserted in. Professor Robert B. Heilman affirms that this new concept comes from the fact that they increased the psychological and social struggles in a manner which defamiliarizes women's natural conditions:

> Charlotte's story is conventional; formerly she is for "reason" and "real life"; but her characters keep escaping to glorify "feeling" and "Imagination". Feeling is there in the story – evading repression, in author or in character; ranging from nervous excitement to emotional absorption; often tense and peremptory; sexuality, hate, irrational impulse, grasped. Given life, not merely named and pigeonholed. This is Charlotte's version of Gothic: in her later novels an extraordinary thing. (HEILMAN, 1958, p. 119)

By changing Gothic configurations, Emily and Charlotte have also chosen and qualified their readers. Instead of the common thrill caused by the terrifying passages in their novels, the Brontë sisters call forth the reader to think and to judge along with the characters voices in the narrative. They manage to do it when choosing their narrators, in which the first case we have the voices of a complete stranger, Mr. Lockwood, and a servant who actually had witnessed everything, Nelly Dean, while in the second case, we have the character herself telling the story in her own way, coming closer to the reader, and choosing what she may or may not mention to us, the outsiders:

> From Angria on, Charlotte's women vibrate with passions that the fictional conventions only partly constrict or gloss over – in the centre an almost violent devotedness that has in it at once a fire of independence, a spiritual energy, a vivid sexual responsiveness, and, along with this, self-righteousness, a sense of power, sometimes self-pity and envious competitiveness. To an extent the heroines are "unheroined", unsweetened. Into them there has come a new sense of the dark side of feeling and personality. (HEILMAN, 1958, p. 119).

1.3 THE BRONTËS AND FEMALE GOTHIC

One of the most important characteristics of the Gothic genre is its capability to accept different forms and shapes, according to the needs of its public reader. That is also why a literary genre so limited in formula is able to possess so many masterpieces classified as Gothic literature (SEDGWICK, 1986). As the tradition evolves from *The Castle of Otranto* onwards, we are presented to different authors, places, and gender issues. At a time in which the simple act of gathering a penholder was considered a feminist action, the Brontë sisters, along with other female authors, such as Jane Austen and George Eliot, had to break free from a tradition of male narratives and influence, being themselves the influence and the voice of what they desire to hear and read at the moment (GILBERT and GUBAR, 2000).

However, still during the period which covers the old Gothic, another female writer was feeling tired of the position of female characters in the literary trend at the time, specifically in Gothic literature. Her name was Ann Radcliffe, widely known accomplished novelist, whose spared time was fulfilled with the art of writing, becoming one of the first

authors to receive income for the publication of her five books[1]. She is also known for one of the most significant changes in the Gothic tradition, which is the death of the supernatural phenomena. Up to Mrs Radcliffe's novels, as it has been mentioned before, some of the supernatural effects of the Gothic narratives would remain a mystery for the characters and for the readers, such as the appearances of ghosts and falling helmets. At the end of her narratives, all the supernatural elements would be explained, closing the narrative with a solution for what had been causing the problem in question. In order to be completely understood, Mrs Radcliffe publishes an essay, which was supposed to be the prologue of one of her novels *Glaston de Blondville*, called "On the Supernatural in Poetry", in which she describes the dialogue between two traveling companions, Mr S- and Mr W-.

Mr W- seems to be a more sensitive man, who finds in the finest literature the beauty of the imaginary world. Mr S-, on the other hand, appears to be a more rational and reasonable man, who focalizes in the practical and pragmatic aspects of life, such as the dinner he is longing to receive. Mr W- catches him out of the blue, questioning how our imagination could play tricks on us, whenever it sees a shining dot in the distance, it could be literally anything, but when we reach it, it disappears, taking the magic with it. As the conversation advances, Mr W- starts on saying how exquisitely is Shakespeare's work in composing his characters. Hamlet seems to be his favourite, since his imagination, along with his friend's Horatio and Ophelia's weak consciousness, makes Hamlet a deep emotionally character drove by these impulses. Two other major Shakespearean's works are mentioned in the conversation, *Julius Cesar* and *Macbeth*. Concerning the first theatrical play, both gentlemen are astonished by the remarkable construction which is made of the city of Rome and its characters, like the eponymous Julius Cesar and Brutus. Whereas, what concerns the second theatrical play is that they remain on the ground of the function and effect of collective imagery on people's imaginations, and conclude that it was a terrific literary trick to describe the three witches of the play, Scottish witches dressed and disguised as two Scottish old ladies. Mr S- also agrees that describing them as regular Scottish persons makes the characters relate closely to the audience since it is possible for the retracing and recognition processes when watching the play performed on the stage, since the witchcraft imaginary of the time would remark that actually the real witches would leave on earth, according to the physical and cultural characteristics of the place they decided to occupy, in a way to mingle and never

1 *The Castles of Athlin and Dunbayne* (1 vol.) (1789*); A Sicilian Romance* (2 vols.) (1790); *The Romance of the Forest* (3 vols.) (1791); *The Mysteries of Udolpho* (4 vols.) (1794); *The Italian* (3 vols.) (1797); *Gaston de Blondeville* (4 vols.) (1826). The last one was published posthumously.

be recognized as a sorcerer. However, Mr W- states that it enhances the terror of the plot, touching the subject that really matters this research, the difference between the terror and horror aspects of such literary works. Therefore, both traveling companions conclude that:

> '[…] Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them. I apprehend that neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one; and where lies the great difference between horror and terror, but in the uncertainty and obscurity, that accompany the first, respecting the dreaded evil?' (RADCLIFFE, 2002, p. 06)

There ago, Ann Radcliffe was at least the mentor of a new trend in Gothic literature, which brought many authors along with her, such as the case of the Brontë sisters, Charlotte and Emily. After the Radcliffean dichotomy, horror Gothic was related to Male Gothic, while terror Gothic was related to the Female Gothic[2], and the time that covers the Old Gothic period, which is the late 1700's, is filled with tyrannical characters and horror plots. One example of such a situation is the precursor novel itself *The Castle of Otranto*, in which Manfred, in order to re-establish his power within the Otranto's walls, decides and communicates to Isabella that she would be his spouse so that a second proper heir could be born out of that relationship. The narrator describes that nothing could paint Isabella's horror, forcing herself to face the hidden passages and caves of the castle in order to save herself. Mathew G. Lewis, English Gothic author contemporary to Mrs Radcliffe, also publishes a Gothic work, *The Monk*, in which describes the falling from the homonymous character into perdition by raping a nun at the monastery. Such a scene was considered dreadful by many readers and colleagues, and Mrs Radcliffe writes as a response *The Italian*, in which she describes the misfortunes of the female characters within the narrative, concerning the subjects of love, devotion and persecution by the Holy Inquisition. In order to properly respond to Lewis's techniques, Mrs Radcliffe's makes usage of the veiled imagery, turning the suggestion and the disguise of particular violent scenes in her novels central motifs of the genre. From this moment on, Davison states that:

[2] Expression firstly used by professor Ellen Moers to "define: the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic" (MOERS, 1972, p. 90). 67

> Women writers early on redirected the Gothic's lens to the figure of the persecuted heroine, who risks incarceration in the domestic sphere, testifies to their canny abilities to seize an opportunity to register their concerns, both gender-based and otherwise. Due to its commercialized character, low cultural status and structural openness, the novel in general, and the Gothic novel more specifically, offered women writers a unique venue in which to engage in a variety of important cultural debates (2009, p. 85)

In a period in which social organization and the valorisation of values were radically changing, women writers took and conquered the Gothic aesthetic representation in order to demonstrate that, in reality, their situation had not changed. Middle class emerging, and men fighting for their rights, however, women continued to be dependent on men and finding in matrimony the only honest and honourable solution for their lives. It means that the idea of the romantic love driven by passionate feelings and actions actually imprisoned women under the domestic sphere. In this sense, Ann Radcliffe's novels illustrated that women did not need the protection from the perils of the outside world, such as from ghosts and monsters, but in fact, women needed protection from the institutionalized conventions which they were obliged to obey. Making it clearer the relation with the Male and Female Gothic, in which the first is concentrated in strong and violent scenes, regarding the subject of mortality, which is the case of Mathew G. Lewis' *The Monk*, whereas the second is characterized as 'feminine', and intended to expand the notions on the condition of women, relating and respecting the literary decorum with scenes and objects of the sublime in narratives:

> In the process of highlighting the intersection of gender and genre, the Female Gothic brought the Gothic to bear on women's vexed experiences of love and romance, and the multifaceted ideology of femininity, particularly the constraining roles advocated for women and the institutions of marriage and motherhood. (DAVISON, 2009, p. 86)

In the year 1837, a new monarch is crowned in England, Queen Victoria. Having bravely fought for her rightful place within the British royalty, her arrival at the throne meant two new aspects for the times to come: the first was the enhancement of the position of women, and the second was the reinvention and the update of the monarchy. In the face of the amount of traumatic events for the British aristocracy and trading classes, the Gothic genre that was more and more consolidated in the English literary trend was the perfect evasion for the mixed feelings of such a recently reshaped society. The pages of the novels were,

therefore, illustrating an essential aspect of the Gothic form of the period: undecidability. Consequently, according to professors Andrew Smith and William Hughes, Gothic literature is extremely attached to the contemporary imagery of the Victorians,

> The Gothic, in other words, permeates Victorian culture in a complex way which evades any attempt to categorise it through the application of formal aesthetic criteria. This Gothic view of the Victorians is one that is bound up with twentieth- and twenty-first-century perceptions of the Victorians. (SMITH & HUGHES, 2014, p. 2)

Queen Victoria's reign is known to be the second longest one, creating space for a considerable quantity of production of such novels. In this sense, the Victorian Gothic was divided into two settings, the urban and the domestic, the former represented in the works of Dickens, in which we are presented to the struggles of people in different levels and functions of society, the latter related to the terror and the horrors of domestic life and atmosphere, referring to the works of the Brontë sisters, in which we are presented with heroines who are trapped in the house environment, and tormented by the normative conventions that ruled such spaces. Not even Queen Victoria herself was free from the constructing imagery of the Gothic form. Nevertheless, it cannot be forgotten that every point of view possesses two sides: the first should be the view of the heroine that reckons with domestic rules, while the second view is the one of the heroine-villain, which relates to the Byronic one, dragging everything and everyone down with her in order to accomplish her inner impulses and desires. Regarding the works analysed in this research, we may relate the first point of view with Jane, who separates herself from her soul in order to survive in a men's world (GILBERT and GUBAR, 2000), whereas the second point of view we may relate with Catherine, who is dragged down by herself and by her love for Heathcliff.

With the urban and the domestic dichotomy of the Gothic genre, the more the credibility of those novels was needed, and Radcliffe's reason for the abdication of the supernatural grew among writers. The 1840's Gothic, which involves an interface with the genre and the social realism is the category of both novels *Wuthering Heights* and *Jane Eyre*. Trying to reach the level of the real conditions of her heroines, the Brontë sisters invest a great dose of terror and horror to present the situation their characters found themselves in. In doing so, Emily and Charlotte reinvented the Gothic element of their narratives, turning the Gothic more intense due to the psychological depth and struggles of her protagonists Catherine and Jane, but also revealing that the true horrors and dangers of the female lives

were not encountered in the unknown outside, which can hide monsters and ghosts, but the domestic environment that could work as a prison, dictating rules and proper behaviour in order to not have themselves punished by their keepers, or husbands. In this sense, looking oppositely, as Gilbert and Gubar (2000) suggest, Emily and Charlotte transformed the well-known and explored inside space into the unknown and strange one that could conceal the true monsters of society, causing the ethereal effect of the Female Gothic in exposing the social conventions to which the heroines were obliged, not forgetting to exult the literary attributes of the novel, since the terror was constructed taking into consideration the sublime of the aesthetics.

In both novels, we can think of the notion of a *Bildungsroman*, an expression that in the German language refers to the growth or "coming of age" of a character who seeks and pursues answers to the questions of life with the expectation that growth will come as the result of world experience. This structure follows the trajectory of the main character from childhood, showing the growth and mental development up to adulthood, at the moment s/he conquers her/his own space within the path followed towards adulthood. The genre evolves from folklore, and usually at the beginning of the story, there is an emotional loss that causes the protagonist to go on his/her journey. The goal is maturity, and the protagonist achieves it gradually and with difficulty. The *Bildungsroman* often features a main conflict between the character and society, and the values of society are gradually accepted by the protagonist, while s/he is ultimately accepted into society. In some works, the protagonist is able to reach out and help others after having achieved maturity. Considering that we have the trajectory of two female characters, it shows a great difference in theme and in the path that they must go across to accomplish their trajectories. Not only must Catherine and Jane pass through the regular obstacles, Carl G. Jung (1964) refers to this process when he talks about a long period of observation of the Winnebagos a tribe in the North of Brazil. Jung states that the individual must complete four phases of mental development in order to be socially accepted. The first one is called *Trickster*, and relates to the infant, recently born, whose focus on survival is the satisfaction of basic needs, such as hunger and thirst, regardless of whether some other individual in the community should die in order for the child to accomplish its impulses. The second, *Hare*, is the moment the child is turning into puberty, gradually being introduced into the community, finally realizing that the only way to survival is the welfare of the group. The *Red Horn* phase is related to the period the boy is turning into a young man, and has been provided some responsibilities within the community, even though he must struggle with the primitive side of his personality. The final stage, then, is the *Twins* phase, in which the

individual is a fully grown adult, and must choose which personality he must kill in order to fit in, the good twin, the one who puts his first and basic needs behind so that the social decisions come first, or the evil twin, whose intention is to come first within the group's organization, not focusing on the success of the whole, but on his own and personal success. Jung adds a fifth stage on the development of a female consciousness that is the phase of the death of the father, consisting on marriage, in which the daughter must not answer to the father anymore, and becomes her husband's interest and subject.

In *Wuthering Heights* and *Jane Eyre*, we are presented to the typical Radcliffean Female Gothic, in which the most horrifying aspects of the novels are not related to the character of Catherine's ghost or the filthy rooms of the properties, but in the exposure of the conditions in which these heroines find themselves in. Each scenario in the books are a representative of the characters growth within the narrative, and the more they try to walk from a space to another, the more we are presented to the strings that keep them attached to those places. Sedgwick (1986) has stated that the Brontë Gothic lies on the interpersonal relationships among characters, exposing unspeakable themes within the novel, such as guilt. In this sense, Ann Radcliffe's revolution with the Gothic genre comes from the fact that she managed to touch deeply and carefully on one of the most intimate concern without proffering the main words to expose it, she illustrated along with Gothic and literary tools what had been troubling women in a period of constant changes. Since we are dealing with this period of transition from the old aristocratic world to the Modern Age, in which men revolutionize with their own hands the current social and logical stratifications, women writers also found a way to finally express themselves by gathering the penholder.

Catherine, on one hand, is the daughter of the great owner of Wuthering Heights, therefore she possesses an important role in contriving an equal matrimony in order to give sequence to the family lineage, and to the ownership of such property. Jane, on the other hand, has lost the members of her family, being raised by her closest uncle and aunt, presenting in theory and practice no one to actually provide for her, and protect. In this sense, she must survive in a world ruled and made by men in a body of a woman, struggling with male characters who insist in keeping her tamed in order to obey without any questioning. Since the events narrated in *Wuthering Heights* are located in time at the end of the 18th century, Catherine is the result of such social turmoil, suffering even a deeper shock in such traumatic events. According to the social level she belongs to, it is expected from her to follow her mother's steps, it means to complete the five stages of mental development and honour the old world order, creating the matrophobia effect. In this sense, since mother and

daughter belong to different generations, the latter having been observing what the world has waiting for her, fears the most to become as powerless and oppressed as the mother:

> The Gothic hero-villain and the mother may be said to do the same work as both police the daughter's behaviour according to patriarchal prescriptions. While the mother tends to police indirectly, the hero-villain does so more directly. Despite their different modus operandi, both threaten the protagonist's identity and autonomy. It would be more accurate to say, however, that in the Female Gothic the mother's role is rendered diffuse, as the ghosts of *foremothers* past – most spectral, but some in flesh – haunt and police the heroine. (DAVISON, 2009, p. 95)

There ago, Catherine's trauma is enhanced by the fact that the reader is informed that the Earnshaw children have lost their mother at a very young age, coinciding with the real lives of the Brontë siblings who lost their mother at the point of not even remembering her figure. In this sense, Catherine has no one to mirror herself on, and is raised by her father along with her stepbrother, running wild on the moors of the North of England, where nothing, it means no social conventions were explained or even exposed to her yet.

As the narrative advances, Catherine and Heathcliff, after spying on the Linton property, Thrushcross Grange, are attacked by dogs. The sister is the one who was more fiercely hurt, so the family offers to take care of her until she is fully regenerated. In the meanwhile, Catherine is finally presented to a world that had been ignored so far on the story, which is the transition from childhood to womanhood. There, Catherine learns how to behave in different situations, such as during important meals, and reunions in the drawing room, also learns how to dress, how to behave properly, according to social conventions. When she returns to Wuthering Heights, its inhabitants, including Heathcliff, could not recognize that she was the same girl who had left a few weeks before:

> Cathy stayed at Thrushcross Grange five weeks: till Christmas. By that time her ankle was thoroughly cured, and her manners much improved. The mistress visited her often in the interval, and commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there lighted from a handsome black pony a very feathered, and a long cloth habit, which she was obliged to hold up with both hands that she might sail in. (BRONTË, 2000, p. 36)

This is the point in the narrative, in which Catherine starts to be driven further and further apart from her real desire to remain with Heathcliff, since he takes her change terribly,

and grows apart as well. Having completed these part of the transition, Edgar Linton, who shows to be very fond of her, and whose style and manners are in sharp contrast to those of Heathcliff, who instantly dislikes him, and of Catherine, who is drawn to him. Catherine marries him instead of Heathcliff because of his higher social status, with disastrous results. Her plan was to gain authority and independence in order to take Heathcliff with her, however, this exemplifies the problems inherent in a social structure in which women can gain prestige and financial security only through marriage.

At this point in the story, Heathcliff leaves Wuthering Heights after mishearing Catherine and Nelly's conversation in the kitchen, and disappears for three years, making it more bearable for Catherine to live in short peace with Edgar and his family. When he is informed of his beloved's wedding, he returns to the Heights in order to seek revenge of those who have harmed him in some way, including Catherine, who puts her plan into action once again to feel the frustration of the impossibility of any accomplishment, since it becomes more and more obvious that she may not remain with both Edgar and Heathcliff. In his revenge, Heathcliff decides to provide a courtship to Edgar's sister, Isabella, who falls for him almost immediately. Edgar, as the head and the voice of reason within his family, refuses to give his sister's hand in matrimony to his primary rival. Nevertheless, Heathcliff persuades Isabella to run away with him, which she accepted, and far from the Yorkshire moors, they marry and spend honeymoon in dreadful pensions. From that moment on, Isabella finally begins to realize that her marriage to Heathcliff may not have been the best decision, and that probably her brother's suspicions and accusations might have been right after all. Having returned from their adventure, Heathcliff takes his wife back to Wuthering Heights, which is his proper home, since he bought it from the eldest Earnshaw, Hindley. Isabella's torment reaches its climax when Heathcliff does not care even to disguise his lack of love and respect towards his own wife, making Isabella's letter to Nelly a proof of his aggression and abuse.

In the meanwhile, Catherine is facing her own living hell within the walls of Thrushcross Grange, since her plans to be united again to Heathcliff had terribly gone wrong, her loved one had decided to propose a personal vendetta against her, and her marriage to Edgar had already shown it was not enough for her most inner and individual desires. Gilbert and Gubar (2000) affirm in the eighth chapter of *The Madwoman in the Attic* that the novel *Wuthering Heights* represents the fall of the female characters. Both authors compare Emily Brontë's only novel to Mary Shelley's masterpiece *Frankenstein* that, even though they present completely different plots, there are some aspects that bring them together. The main

reason is the relation to the Miltonic fall illustrated in *Paradise Lost*[3]. Whereas Shelley's work demonstrates the consequences of the untreated motherly trauma of its protagonist, which leads to his fall and consequently to the monster's, Emily's novel illustrates the ruin of the lives of a whole generation due to the fall of women into adulthood. Catherine Earnshaw belongs to a broken family, which is symbolically illustrated by the property they live in, old, not well structured, filthy, and dark in its aura, presenting a confused organization, such as the great amount of distributed rooms and ladders. Isabella Linton, on the other hand, belongs to a family not as rich as Catherine's, since they represent the new English bourgeois, which is also symbolically illustrated by the clean and warm environment of the property Thrushcross Grange. To become Mrs Linton, Catherine was obliged to cross fences, the same action Isabella had to take in order to become Mrs Heathcliff. However, in this sense, we come to know that their lives do not improve from that moment onwards. To the contrary, they fall into perdition: Catherine falls from hell to heaven, meanwhile Isabella falls from heaven to hell. Catherine's decline is regarded to the fact that tried to live two opposite lives: the one from childhood, which was freely detached from moral and social conventions, and the one from womanhood, which trapped her in a world, whose rules she did not know about, and were not very gentle to women. Isabella was trapped in the world of appearances: Heathcliff showed himself as the proper man to marry and to be respected for the union, however, when she finally saw her husband's deepest lairs, the truth was exposed, and nothing could be done to revert it.

In the second half of the novel, the one which concerns the second generation, we are presented to Catherine and Edgar's only daughter, Catherine Linton. Young Cathy is raised freely in the moors of the Grange, and again with the tenderness of a caring father and housekeeper, Nelly Dean. As she gradually grows, she comes to know her mother's personal life, and is also trapped in the walls of Wuthering Heights. Heathcliff, as part of his revenge, forces her into marrying his own son, Linton. The more Young Cathy unravels her mother's past, the more she realizes she has inherited the same faith. Davison (2009) states that the mothers in Gothic novels are the ones who try to make the Gothic heroines fall in the same direction due to the only life they had the right to have. Being the Gothic genre a battlefield of confrontations, the exposure of the true condition of the lives of women become a cyclical aspect within the novel. Young Cathy's name, being the same as her mother's, and the similar traces in her resemblance are indications of her future condition. However, both of the

[3] Published in the 17th century, Milton's epic poem illustrates and deals with the biblical passage of the Fall of Man from paradise, the Garden of Eden, due to Satan's, also a fallen angel, misleading.

narrators state the resemblance of Young Cathy's eyes relating to her father's, turning them to Heathcliff into a constant remembrance of the primary rival.

Jane Eyre, on the other hand, is invisible to the eyes of society. Being raised by her aunt and uncle, Jane possesses no one to provide for and take care of her, becoming a burden for her stepfamily to bear. In this sense, she presents a greater liberty than Catherine Earnshaw to walk from a place to the other, however, she must fight and survive like a man also in a woman's body. Unlike Catherine, Jane's fall represents symbolically the accomplishment of her trajectory, presenting the story as a *Bildungsroman* told by herself, Jane starts her own pilgrimage in the very first page of her narrative: "There was no possibility of taking a walk that day" (BRONTË, 2002), and as Gilbert and Gubar (2000) suggest, the novelist directs Jane into all the steps towards maturity: confinement, orphanhood, starvation, rage and even madness. Every step of the way is illustrated by a fictional space in the story: Gateshead Hall, the property in which Jane is raised by her family, Lowood Institution, the boarding school Jane is sent to, Thornfield Hall, the place in which she experiences her most inner impulses and desires, Moor house and Ferndean, two small places in the narrative in which Jane finds new relatives she had not known about and must face the imposition of a woman's life.

In the beginning of the narrative, we are presented to a young Jane that must face the phases of maturity by herself since she does not have the mirror image again to follow. Being an unwanted child in a hostile environment aggravates Jane situation within the walls of Gateshead Hall due to the fact that she cannot manage to play the spoiled child to conquer her desires, and, there ago, must control her own feelings in order to not be discharged elsewhere or with whoever accepts her. It must be taken into consideration that Jane finds herself in the *Hare* moment of her personal and mental development, meaning she is learning how to behave in group. The passage in which Jane is locked in the red room as a punishment for a wicked complaint of her own cousin to his mother is the very moment Jane is face to face to her both sides the rational and the emotional, and she must take control of the situation. Instead of the natural cry or the loud screams, Jane represses the fear of probably seeing her dead uncle's ghost in the room and passes out. However, it is when her aunt is deciding the teenage years of her life by stating Jane is not a child of good prospects since she is deceitful. At that moment Jane takes into her own hands the previous fear and anger, and bluster one of the most acclaimed discourses of the whole novel:

> ‘Well might I dread, well might I dislike Mrs. Reed; for it was her nature to wound me cruelly; never was I happy in her presence; however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart; I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mr. Brocklehurst’s eye into an artful, noxious child, and what could I do to remedy the injury?
> ‘‘Nothing, indeed,’’ thought I, as I struggled to repress a sob, and hastily wiped away some tears, the impotent evidences of my anguish'. (BRONTË, 2002, pp. 57-58)

After defending herself and showing a larger sense of morality than her aunt’s, Jane is sent to Lowood Institution, the boarding school for girls. Jane remains in the place for eight years, six as a student and two spent as a teacher. However, her early experiences in the school are what really matters, and are the ones she focuses her narrative on, concerning the whole passage. Arriving there, Jane is introduced to other girls in the same situation as she is, either from broken families or victims of orphanhood. Having to defend herself to survive in a place whose only support she could count on was herself, Jane manages to find a friend, Helen Burns, who is characterized as the opposite of Jane, fragile and influential. Being exposed to poor conditions, such as cold rooms and thin clothes, Jane is mistakenly accused of breaking her slate, and is publicly humiliated by Mr Brocklehurst as a proper punishment. Instead of accepting philosophically her penalty just like her friend Helen, Jane reacts and stands for herself by writing a letter to Mr Lloyd, the apothecary, communicating her innocence, which is cleared before the whole school. However, a typhus epidemic ravages the school, and turns a great number of the eighty pupils into fatal victims, including Jane’s best friend, Helen:

> ‘Good-night, Jane.’
> ‘Good-night, Helen.’
> She kissed me, and I her, and we both soon slumbered. When I awoke it was day: an unusual movement roused me; I looked up; I was in somebody’s arms; the nurse held me; she was carrying me through the passage back to the dormitory. I was not reprimanded for leaving my bed; people had something else to think about; no explanation was afforded then to my many questions; but a day or two afterwards I learned that Miss Temple, on returning to her own room at dawn, had found me laid in the little crib; my face against Helen Burns’s shoulder, my arms round her neck. I was asleep, and Helen was—dead’. (BRONTË, 2002, pp. 153-154)

The Lowood Institution passage in the narrative refers to the protagonist's worst point in life, and the loss of a first beloved friend affects Jane deeply, symbolising that the latter presented the strong power of will to conduct her movements within the places she encountered herself in. Although the first wanted the same thing as Jane, meaning a new loving and caring family, Helen was the weakest one, and influenced by the religious Catholic doctrines that ruled her behaviour, she expected a fair life in Heaven, while Jane has a strong conscience and is a determined Christian:

> ''Yet it would be your duty to bear it, if you could not avoid it: it is weak and silly to say you CANNOT BEAR what it is your fate to be required to bear.'
> I heard her with wonder: I could not comprehend this doctrine of endurance; and still less could I understand or sympathise with the forbearance she expressed for her chastiser. Still I felt that Helen Burns considered things by a light invisible to my eyes. I suspected she might be right and I wrong; but I would not ponder the matter deeply; like Felix, I put it off to a more convenient season'. (BRONTË, 2002, pp. 101-102)

Believing in her Christian duty, Jane convinces herself that her days at Lowood are over and that she could be more useful working elsewhere, helping other people in more need than her pupils – who were living in much better conditions, since Mr Brocklehurst terrible administration was denounced after the typhus epidemic. She advertises her services as a governess and receives one reply, from Alice Fairfax, a housekeeper at Thornfield Hall. Jane takes the position, teaching Adèle Varens, a young French girl. This is the longest passage in the novel, consequently showing the most important changes in Jane's life, development, and personal growth. At this point, Jane is a full grown adult, and must decide whether to keep the good twin alive, the one who puts the collective greater wellness before oneself or to make the bad twin conquer her personality. However, Jane is not confronted until Mr Rochester's arrival.

Their first meeting is deceitful since Jane had already spent some days as Adèle's tutor at Thornfield, and only heard ambiguous opinions about the great master from the other employees. Jane is walking outside the property when a horseman passes by, and falls from the beast after slipping on ice. Jane helps the strange man to get back up not imagining that this man is her employer Mr Edward Rochester. Arriving at the mansion, Jane is surprised by the uncanny fact of having already known her master, and Rochester teases her, stating that she should probably be a witch since the only reason he fell from the horse was the enchantment Jane casted on the animal. Adèle's tutor accepts the teasing, heavily judging it

from the inside. Perceiving Jane's reaction, Rochester starts to tease her even more and to challenge Jane into strange situations, such as unexpected questions and commentaries in the middle of Adèle's lessons. Jane is mentally attracted to Rochester's witty arguments, and also perceives a positive response coming from the owner of Thornfield. Gradually, Rochester invites Jane for longer discussions at the hearth both to entertain his terrible time at the property, and to have a proper audience for his ideological and philosophical contests. Despite his stern manner and not particularly handsome appearance, Edward Rochester wins Jane's heart, because she feels they are kindred spirits, and because he is the first person in the novel to offer Jane lasting love and a real home. Although Rochester is Jane's social and economic superior, and although men were widely considered to be naturally superior to women in the Victorian period, Jane is Rochester's intellectual equal. Moreover, after their marriage is interrupted by the disclosure that Rochester is already married to Bertha Mason, Jane is proven to be Rochester's moral superior.

Living in that particular perfect world, Jane sees her personal environment threatened by the presence of other women who belonged to higher ranks than herself. After a few weeks journey, Rochester sends a letter to Mrs Fairfax in order to have the house cleaned and organized to receive a few visitors friends. The mansion lights up again, however, when the group arrives, Jane is taken by surprise to finally realising the world to which Rochester truly belongs. Among the group, we are introduced to Miss Blanche Ingram, whom we come to know is trying to contrive Rochester into matrimony in order to be united with a gentleman from the same social level. According to Gilbert and Gubar:

> Blanche Ingram, also a denizen of Vanity Fair, presents Jane with a slightly different female image. Tall, handsome, and well-born, she is worldly, but unlike Adèle and Céline, has a respectable place in the world: she is the daughter of "Baroness Ingram of Ingram Park", and – along Georgiana e Eliza Reed – Jane's wicked stepsister. But while Eliza and Georgiana are dismissed to stereotypical fates, Blanche's history teaches Jane ominous lessons. (2000, p. 350)

Having been confronted by her own feelings and Rochester's teasing regarding courtship plays with Ms Ingram, Jane manages to control her impulses, and obliges Rochester to confess his true love towards Jane, making it possible for her to do the same, and confess passionately her inclination towards him. They decide to marry almost immediately, but the cause of the strange noises in the middle of the night is finally unraveled. Their wedding is canceled through the revelation of the fact that Rochester is already married to Bertha Mason,

the alleged mad first wife who is locked in the attic of the mansion. Jane is dragged there to meet Bertha, and through small corridors and hidden doors, there lived Bertha in complete confinement. Refusing to go against her principles, Jane decides she must leave the mansion since she no longer can become Mrs Rochester, and would live in sin. At this moment of the narrative, Jane reunites self and soul, creating that wave of mixed feelings and emotions that conduct her behaviour, making her relive the terrible moments back at the red room at Gateshead Hall. Feeling crushed and repressed by this sentimental turmoil, Jane's only straight and possible action is to escape. In the middle of the night, she runs away from the mansion, leading to the fourth and fifth scenarios of the narrative which are Moor House and Ferndean. There, Jane finds some new relatives, and remains there in the local school her cousin, St. John rents for her. However, St. John is a very strict clergyman, and presses Jane into doing the right thing in that 18th-century-Victorian society by marrying him. This is the bottom line for Jane once more, and she rejects St. John Rivers' religious fervour as much as the progressive aspects of Mr Rochester's character. Instead, she dedicates her personal growth by working out a morality expressed in love, independence, and forgiveness.

One fine day, Jane seems to listen from the far to some distant voice calling for her. In the first moment, Jane rejects this idea, but the voice keeps on calling and following her. Finally, she recognizes the voice as being Rochester's, and decides it was time to return to Thornfield Hall to ascertain what could have happened to her beloved Edward. Arriving there, she is informed by some former employee that Bertha had managed to escape her domestic prison, and in a fury of rage set the whole second floor of the mansion on fire, including Mr Rochester bedchambers. Bertha threw herself from a hole in the walls, committing suicide, and Rochester is terribly hurt by losing both his hand and his sight. Jane reunites with him, and assures him of her love, restating that she would never leave him. Mr Rochester again proposes, and they are married. He eventually recovers enough to see their first-born son.

2 THE PSYCHOLOGY OF THE FOUR ELEMENTS: FIRE, WATER, AIR, AND EARTH

2.1 THE COLLECTIVE IMAGERY: REPRESENTATION OF THE ELEMENTS

As we have seen in the previous chapter, the novel emerges in the literary trend to revolutionise the way narratives were constructed, and the representation of common characters of society are part of realistic novels as a central piece. The Gothic genre is, thus, a complement to this recent textual expression, adding complex plots, which exposed the deepest and darkest fears and impulses of that particular society. In order to express them, the Gothic aspect of the novels works as the means to portray such conflicts of moral and commitment, not breaking up with the literary and social decorum of the 18th and 19th century Britain. Since its beginning, we are presented to plots in which a particular contradiction is exposed: in the old Gothic novels, such as *The Castle of Otranto* and *The Old English Baron*, the situation portrayed is the fear of the traumatic transition from the aristocratic English world to the Modern Age, in which social stratification was heavily contested, middle-class emerged, and along with it, civil rights were provided for every man from the highest places to the lowest levels in society, conquering the privileges that only the aristocratic families were granted with. Regarding Modern Gothic, which is the case with both novels in this research, we are presented to a second contradiction, which is the fear of the mixture of blood: in both *Wuthering Heights* and *Jane Eyre*, we are introduced to heroines that find themselves in opposite situations, Catherine, on the one hand, is a member of a highly traditional family in England, whose lineage reaches back to the 1500. In this sense, she is expected to follow the only calling possible, marriage (DAVISON, 2014), in order to gain a respectable place in society and to guarantee her family lineage so that the property Wuthering Heights would

remain in the family. That is why the union with Edgar Linton is so convenient in comparison to marring Heathcliff, whose past and family history is totally unknown. Jane, on the other hand, does not belong to an English wealthy, traditional family, and must make her way through life by herself. When she finds herself in the third scenario of the narrative, Thornfield Hall, Jane develops feelings towards her master Rochester, even though she does not believe that a union between them would ever be possible. In the moment Mr Rochester unravels his feelings, Jane is taken by surprise, because the desirable and expected marriage for Rochester would be with Ms Ingram, and not with Jane.

In the old Gothic, the uncanny events would mostly be represented by physical elements, such as the castle as a Gothic setting, the ghost of an ancient relative, and even the hidden figure of a lost rightful heir. During the transition to the Modern Gothic, such events would become darker and deeper into our unconscious minds, revealing inner impulses and desires. As we have discussed in the previous chapter, the Brontë sisters contributed to this transition in the moment they provided their characters with greater complexities and paradoxical conflicts. Those Gothic elements, thus, have gradually turned into images that would reach the unconscious levels of our minds, making the uncanny event more terrifying. Carl G. Jung starts his work entitled *Man and his Symbols* (1964) stating that men need images in order to communicate with others so that he can express what is conveyed in his mind:

> Man uses the spoken or written word to express the meaning of what he wants to convey. His language is full of symbols, but he also often employs signs or images that are not strictly descriptive. Some are mere abbreviations or strings of initials, such as UN, UNICEF, or UNESCO; others are familiar trademarks, the name s of patent medicines, badges, or insignia. Although these are meaningless in themselves, they have acquired a recognizable meaning through common usage or deliberate intent. Such things are not symbols. They are signs, and they do no more than denote the objects to which they are attached. (JUNG, 1988, p. 18)

Since primitive times, humankind has made use of the basic elements to form meaning, consequently, metaphors and symbols to express the abstract as a proper consciousness was developed throughout human evolution. As time went by, communities were built, religion started to flourish, as well as small clans, leading to the future kingdoms and market trades that would lead the modern world, becoming necessary the emergence of conventions in order to the human kind successfully survive in the different groups. With its major development, consciousness and unconsciousness grew independent, turning the

communication between them a mystery till today (JUNG, 1988). In this sense, the metaphors and the images we create in language make life more bearable and turn language into a loving seducer. The central concept of analytical psychology is individualization: the mental progress of gathering together the conscious with the unconscious by keeping their autonomy. Jung considered individualization to be the central process of human development, and created some of the best known psychological concepts, including the archetype, the collective unconscious – that really matters to this analysis -, the complex, and extraversion and introversion. The collective unconscious expends the particular, Freudian unconscious, filled with sexual fantasies and repressed images, and the collective unconscious encompassing the soul of humanity.

There ago, according to Jung, the conscious and the unconscious are the central key to the mental development, it means that in order to a person to become a full grown adult, one's mind must develop along with their physical body. However, Jung also discovered that the human race shares a common collective unconscious, thus it is possible to state that we share not only a genetic inheritance but also a mental inheritance. To what Jung is concerned, his theory goes a bit beyond when the psychiatrist says that the symbol of the hero is the illustration of the need for a successful mental trajectory. In the narratives, the character of the hero must face some problems that confront him, and each stage represents the specific mental growth that must take place, it means that, by solving the problem successfully, the hero finds himself in the right direction to full development, which is the case in both novels that concern this research: Catherine and Jane are the main heroines in a *Bildungsroman* narrative, and, therefore, must make their way through different situations, such as the different roles they must play, as daughter, wife, mother, governess, in order to grow and develop throughout their own trajectories. The decisions they make determines the next domestic place they will find themselves in.

According to Bachelard (1999), whose theories were highly influenced by Jung's studies, the human mind presents two types of imagination, the first is called the formal imagination, and is related to the impetus from the novelty, coming closer to the fantastic narrative of romance, meaning it relates to they that take pleasure in the picturesque, the varied, and the unexpected. The second type of imagination is named material imagination, referring to the depths of being, meaning, it relates to they that seek to find there both the primitive and the eternal, coming closer to the realistic narrative of the novel, whose images say more than what they show. In this sense, the Gothic Literature fits perfectly to the experimentation of such imaginary devices in order to the novelist to reach and express the

affliction and desires of a determined reader audience. In addition to presenting an extremely particular narrative structure, the Gothic genre remains evolving in the context of literature since the 18th century due to its capacity of adaptation of the fears, most intimate wishes and most repressed desires of its particular reader audience. In doing so, the representations of these elements go hand in hand with the development of the mental and psychological problems and issues of the readers, reaching and seeking material at the level of the unconscious to the exposure and accomplishment of such fearful plots and storylines. Gaston Bachelard, professor and phenomenologist, says that the psychological problems that we are likely to face throughout life come from our relationship and our attitudes towards the primitive elements: fire, water, air, and earth (BACHELARD, 1968).

According to Bachelard, the poet, or the novelist regarding this research, must live and relive the soul and spirit dichotomy, because the first does not present any particular shapes nor sizes, whereas the second, the spirit, acquires these same shapes and sizes in order to identify the ghost that wonders through haunted castles and mansions. When communicating throughout their narrative, the novelist creates a sequence of images which forms the context and the plot, making it possible for the readers to walk through the facts and scenarios. Since those images come from the novelist soul, and not from their spirit, the author presents an extremely powerful freedom to create limitless types of images to remain communicating with their reader audience. However, it must be taken into consideration the fact that there is a difference between imagination and remembrance. The former is free from preconceived conventions, being able to achieve any kind of situation and levels of the conscious and the unconscious of the imaginary, even altering facts of the real life. Meanwhile, the later may be repressed images in the deepest lairs of our unconscious, and most importantly, it cannot be changed or altered. In this sense, the novelist reaches the reader public in two diverse ways, through their imaginative capacity and the previous images and experiences the reader has gathered through one's life, and the way the audience reacts to it is related to our primitive behaviour towards the basic elements.

> In fact, I believe it is possible to establish in the realm of the imagination, a law of the four elements which classifies various kinds of material imagination by their connections with fire, air, water, or earth. And if it is true, as I am claiming, that every poetics must accept components of material essence however weak-then again it is this classification by fundamental material elements that is best suited for showing the relationship among poetic souls. If a reverie is to be pursued with the constancy a written work requires, to be more than simply a way of filling in time, it must discover its *matter*. (BACHELARD, 1999, p. 3)

The first element, fire, carries with it a universal and ancestral questioning: what is fire? (1968). The answer to this question is but vague and derived from our own preconceptions of element fire, which, more than any other phenomenon, is loaded heavily by the fallacies of the past. This happens because, since its emergence, the element of fire remains as a major breakthrough for humanity and, brings with it enormous reflections, showing that our knowledge about it comes from a social reality and not from a natural one, since it is necessary that the teachings of how to deal with it must be passed from generation to generation. By being, then, an intimate and universal element, fire is also a paradoxical phenomenon, since it represents concepts and collective ideals, such as good and evil, because they can both shine in paradise, as also be the light that burns in hell. The own moment of reverie to sit in front of a fireplace, and to constantly look at the flames moving causes the realisation of this antithesis to grow even more, because it is too close to two moments extremely significant for the development of the human mind, the birth and the finitude of death:

> Fire for the man who is contemplating it an example of a sudden change or development and an example of a circumstantial development. Less monotonous and less abstract than flowing water, even more quick to grow and to change than the young bird we watch every day in its nest in the bushes, fire suggests the desire to change, to speed up the passage of time, to bring all the life to its conclusion, to its hereafter. In these circumstances the reverie becomes truly fascinating and dramatic; it magnifies human destiny; it links the small to the great, the hearth to the volcano, the life of a log to the life of a world. The fascinated individual hears the call of the funeral pyre. For him destruction is more than a change it is a renewal. (BACHELARD, 1968, p. 16)

In addition to these two dichotomies, the key element of fire carries with it a third: the purity and impurity. The same fire that consumes us and makes us fight against our greatest impulses and desires is the same phenomenon that, when burning and ravaging our interior, cleans and purifies the environment and the soil that remained, illuminating and clarifying what was previously obscure and unknown, as the layers of the conscious and the unconscious.

Regarding the second key element, which is water, according to Bachelard, it is completely opposite to what fire represents, due to the fact that this phenomenon promotes, therefore, what the author calls the formal imagination, which consists in the impetus of the innovation, the reader who meets with the picaresque, the variety, the unexpected. The

phenomenon of water promotes what the author appoints to as the material imagination, which refers to the depths of the human being; the reader who seeks to find in these images both the primitive and the eternal. In this way, the liquid element relates to the feminine, meaning that, unlike fire, which is extremely aggressive and devastating, water is predominantly constant, since the flow of a current water of a river, for instance, is not a variable, uniform, does not destroy or modify the environment around, and it is also deep, hiding the cracks and secrets:

> That we shall be sure of reaching the element itself, substantial water, dreamed about as a substance. Material imagination learns from fundamental substances, profound and lasting ambivalences are bound up in them. This psychological property is so constant that we can set forth its opposite as a primordial law of the imagination: a matter to which imagination cannot give a dual existence, cannot play this psychological role of fundamental matter. Matter that does not provide the opportunity for a psychological ambivalence cannot find a poetic double which allows endless transpositions. (BACHELARD, 1983, p. 11)

In addition to all these features, the author also points out the symbology of different types of water, as the clear waters, which relate to the innocence and transparency of life and of relationships physical and psychological, the current waters, which consist of fast images, representing the endless continuity of life, the deep waters, which illustrate the depth and complexity of human consciousness, and finally the violent waters, which symbolise directly the courage of the individual, since to face up to water and rough seas, it is necessary to both the knowledge and the courage to face the uncertainties and the contingencies that these waters can bring.

To what the third element is concerned, air is the most dynamic one among the four elements. The professor and phenomenologist inquires the most common image of the human collective imagination, which is the dream of flight, and states that our state of humour in life is conducted through a certain invisible verticality. Depending on the weight on our wings (even though Bachelard questions the need of wings to fly), it may lift us up, by turning our lively states lighter, meaning that our trajectory is taking a successful path, since we must focus on directing ourselves upwards in order to keep on living and acting in our existence, or the weight on our wings may drag us down, meaning that negative images and emotions, such as anger and sorrow, are preventing us from flying high. In this passage, to illustrate his argument, Bachelard makes allusion to the image of the imaginary fall, a primitive and collective fear so heavy in our psyche that guides and conducts our metaphors in language.

Finally, the last of the elements, earth, contrary to the elementary air, is the least dynamic one among the basic elements. Presenting two physical states, softness and hardness, this dichotomy illustrates the cycle we must experience in life in order to develop mentally and physically the external world. The first state, claims Bachelard, is the beginning of every being and every solid object, since it is the clay that becomes the vase, and it is the dirty mud that attracts the child to the outside, while the second state is the last one, which we must embody, such as the rock, the wood, the metal to face the resistance of the external environment so that our will may prevail in a social and collective level. The earth is also the only element whose combination with the other three elements can alter its physical and chemical states: when combined with fire, earth may be renewed and fertilised; the solution with water may drag its muddy aspect to the other edge of the river, for instance, and never leave the liquid state; the blow of the wind may spread the grains of sand around the surface, and even give life to unfertile regions.

2.2 FIRE AND REVERIE

Northrop Frye, Canadian literary critic and literary theorist, has led to the two major ideas that delineate this research, that of the theory of the imagination and the archetypal criticism. The first refers to literary works as artifacts of the imagination, including the pre-literary mythical categories, are a potentially unified imaginative experience. In this sense, literature is considered the central expansion of mythology that every human society possesses which is inherited, transmitted by a narrative. The second theory is a complement to the last in the sense that it is through the lens of this framework, the archetypes, that the social function of literary criticism becomes apparent. In order to reach the archetypal images created in the literary works, Frye suggests that the method to properly analyse is the terms 'centripetal', centripetal when it moves from the direction of outside to the inside, towards the structure of the text, and ‘centrifugal', when it moves from the inside out, escaping from the text and towards society and the external world. Thus, Frye claims that Bachelard’s phenomenological analyses are the link which makes the union of literature and science possible. By directing the literary investigation towards the structure of the text, it is possible to identify the archetype that lies within the narrative, and by directing the meanings and the

representation of this archetype out of the narrative structure throughout its images, it is also possible to identify the collective imagery constructed there, and consequently the effects it caused on the public audience.

According to Bachelard (1968), the element fire is extremely paradoxical in its essence. Our relations to the psychological problems we might face through life arise from our convictions about it. As we have discussed in the previous topic, it is the only element among the four primitive ones that require a previous study upon, according to the instructions from one generation to the next, since whenever we try to unravel and understand the element for ourselves, we might be burnt by it. In this sense, the fire element carries along with it a considerable weight of the past:

> As a matter of fact, we shall demonstrate that our intuitions of fire – more perhaps than any other phenomenon – are heavily charged with fallacies from the past. These intuitions lead us to form immediate convictions about a problem which really should be solved by strict measurement and experimentation (BACHELARD, 1968, p. 3)

Thus, Bachelard suggests the same method applied by the literary critic Northrop Frye, which is to analyse the pensive man that seats around the fire, and is driven farther way in his own reverie in a moment of solitude, in contact to that primitive man that makes it possible to extract the old man in the young child and the young child in the old man. Bachelard's work focuses on investigating the unconsciousness of the scientific mind by questioning the very moment two cavemen decided to grab a stick against the other for the creation of the element. In this sense, the element fire is drought upon three possible meanings: the struggle of good and evil, the opposite moments in life as birth and death, and the dichotomy purity and impurity. According to these representations, the element fire is the one that demands us respect, since the relationship we have established with it is a social one and not a natural one. Having represented both the good light that shines in Paradise and the punitive flame that burns in Hell, the fire may also represent the caring warmth of the child who seats comfortably in the hearth, or the punishment for the one who has insisted on touching it. By making these associations, Bachelard demonstrates that fire is the object of a general prohibition, the social prunes we must experience in order to develop:

> The natural experience comes only in second place to furnish a material proof which is unexpected and hence too obscure to establish an item of objective knowledge. The burn, that is to say the natural inhibition, by confirming the social interdictions, thereby only gives all the more value to

> the paternal intelligence in the child's eyes. Thus there is at the base of the child's knowledge of fire an interaction of the natural and the social in which the social is almost always dominant. (BACHELARD, 1968, p. 10)

In this sense, as the child develops towards maturation, the object of the general prohibition becomes more and more abstract, for instance, instead of the burn of the fire, the punishment of a second prohibition is the angry voice of a tempered parent. Bachelard concludes, thus, that the expansion of knowledge and intellect comes from the constant disobedience, and relates this aspect with the Greek figure of Prometheus in the Prometheus Complex, in which the homonymous figure steals the fire of the Greek Gods from the Mount Olympus, and gives it to the human race. Zeus himself punishes Prometheus for eternity by trapping him in a mountain and being visited daily by the raven that feeds on his liver.

To what the second representation is concerned, it means both moments in life as birth and death, we must take into consideration that fire creates a moment of contemplation deeper and darker than that of the dream, and it is the reverie. While the dream belongs to a shallow layer in the consciousness, it provides a linearity of the facts presented there, even though it is possible for the dreamer to go forward or backward during the process. The dream presents also some limitations, such as the fact that either we may dream about our everyday life, or fantasise about any aspect, as though to what direction we should take in life. However, these fantasies must be bearable for our consciousness: dreams do not support inner impulses or physical pain, for instance. Whereas the reverie caused by fire also belongs to a shallow layer within our consciousness, it does not present a linear trajectory, which gives a more complex characteristic to its process. The direction it takes is that of a star, meaning the flow of thought parts from an external position, as the focus on social prohibitions (conventions), and reaches the central individualization, going back to the external position, revealing the inner feelings and desires. The movement of the flames of the fire contributes to this moment of reverie, but contrary to the flow of current waters, this movement of flames are inconstant and aggressive. Thus, it points to the desire of changes and motion, consequently magnifying mankind's destiny. The fascinated individual hears what Bachelard names as the "call of the funeral pyre", the moment in which birth and death are united concomitantly:

> Thus a reverie by the fireside, when the flame twists the frail birch branches, is sufficient to evoke the volcano and the funeral pyre. The bit of straw which flies away with the smoke is sufficient to urge us forward to meet our destiny. What better proof is there that the contemplation of fire brings us back to the very origins of philosophic thought? If fire, which, after all, is quite an exceptional and rare phenomenon, was taken to be a constituent

> element of the Universe, is it not because it is an element of human thought, the prime element of reverie? (BACHELARD, 1968, p.18)

Bachelard associates this aspect of the element fire with the Empedocle's complex. Empedocle was a Greek philosopher, and his philosophy is best known for originating the theory of the four classical elements. His death has been turned into a legend that diverges in three or four versions, although they all agree on one aspect: that Empedocle threw himself into the volcano on Mount Etna. Bachelard states, then, that the Greek philosopher chose a death that would mingle him to the element fire itself.

Regarding the third dichotomy, purity and impurity, Bachelard associates it to the sexual desire which has been present in humankind since primitive times. The French phenomenologist also points out to the flaw of the rational theory about the discovery of fire, which states that the human race discovered the element at the moment two pieces of stick were rubbed together. Bachelard affirms that the very decision to gather those sticks and suppose that they should be scraped against one another is the fact that should be questioned:

> In the first place it must be recognized that rubbing is a highly sexualized experience. Merely by glancing thorough the psychological documents amassed by classical psychoanalysis one will have no difficulty in convincing oneself of this fact. Secondly, one need only make a systematic study of the items of information gained by special psychoanalysis of the impressions pertaining to heat, to be convinced that the objective attempt to produce fire by rubbing is suggested by entirely intimate experiences (BACHELARD, 1968, p. 23)

The act of rubbing those sticks creates rhythm and heat, causing the moment of euphoria in whoever is conducting the sticks. Thus, Bachelard concludes that the discovery of fire is actually the recreation of a moment of euphoria, and fire emerged as a result. Since fire is an ancestral and universal element as a result of the violence of the moment of euphoria which culminates in the heat that is produced by its flames, this element has been associated to love and intimate impulses. As so, elementary fire has been the metaphor for desire and the process of reproduction, Bachelard traces back to the 17th century, to the report of Doctor Pierre-Jean Faber, in which he attempts to explain how the sexual gender is decided in the female womb. According to the doctor's notes, it is related to the stimulation and to the temperature of the woman's body when the process is about to occur: high temperatures make it more favourable to the male baby, whereas low temperatures make it more favourable to the female child. Thus, the example is a small spark leading to a huge blaze: any man, even a dying man, can

bring about the start of another generation, being the literary representation of the loss of his fire or potency seen as a great male sacrifice within his heroic trajectory:

> But let us begin by showing the equation of the seed and the spark and let us realize that, through the interplay of inextricable reciprocals, the seed is the spark, and the spark is the seed. The one does not go without the other. When two institutions are linked together as these are, the mind believes it is thinking, even though it is moving only from one metaphor to the other. (BACHELARD, 1968, p. 46)

Concerning the opposite interpretation of fire, the pole that fire purifies everything that it touches, Bachelard attributes it to the paradoxical characteristics of the element itself, being the property of hurting some naïve and curious child who attempts to play with it or the representation of Hell's fire and the devil's tongue. The idea that the elementary fire could be interpreted as a metaphor for good things in life comes from the phenomenological events that occur around us. According to Bachelard (1968), the first sign of purifying fire would be its power of deodorization, meaning that fire is capable of neutralizing intolerable and nauseous odours. Flair is one of the five basic instincts of the human race, and its importance to our physical evolution is due to the fact that it highly contributes to the characteristic of recognizing others around us. Along with this powerful sense comes to the primitive cave man the ability to cook their own food. It changes completely the course of History and the mental development, because a well-cooked meat helps for a better digestion, providing a deeper ingestion of its nutrients which turns the primitive man stronger and more resistance to the dangers he must face. The second reason why the elementary fire can be seen as a positive symbol is its ability to separate material impurities and destroy substances. By heating up the waters of the sea it is possible to extract its salt for domestic use, or even the detachment of the alcohol which can be found within the bottle of wine in order to cook a special recipe. Neither should we forget the agricultural fire that, by burning the first lair of the sterile field, is capable of extracting the poisonous weed and bring back the soil's fertility, making it possible for the new nutrients fulfil the brand new earth.

Therefore, according to Bachelard:

> Then the fire which was consuming us suddenly enlighten us. The haphazard passion becomes the deliberate passion. Love becomes family; fire becomes hearth and home. This normalization, this socialization, this rationalization, are often, because of the awkwardness of the new forms of expression, considered to represent a cooling down of the passions. They arouse the ready mockery of the advocates of an anarchical, spontaneous love still fired

> by the primitive instincts. But for the man who spiritualizes his emotions, the resulting purification is of a strange sweetness, and the consciousness of purity pours forth a strange light. Purification alone can permit us to examine dialectically the fidelity of a great love without destroying it. Although it discards a heavy mass of substance and fire, purification contains more possibilities, and not less, than the natural impulse. Only a purified love permits a deepening of the affections. It individualizes them. This charms of novelty yields progressively to the knowledge of the character. (1968, p. 101)

Being a paradoxical and contradictory element, nevertheless, fire is one of the primitive elements, and is always related to how we face problems in life, according to our consciousness and mental development, and how we react to those problems. Whether we may find comfort in its characteristic of representing the light of knowledge and the darkness of this new information, or even the beginning of a new life or the ending of another one, or finally the purity or impurity of love, it is totally in our power of decision.

To what both of our heroines Catherine and Jane are concerned, we can find the symbology and the imagery of the fire predominantly in the two novels studied. In *Jane Eyre*, for instance, from the beginning of the narrative, the main character exposes different moments of her life, and how to react to the situations that are presented before her. Thus, we may observe that Jane must fight against this inner fire to be able to move around in her plot and also to resolve all the contradictions and obstacles that appear throughout the trajectory along the novel in order to not succumb to the outside world, which is predominantly male and patriarchal. In the first scenario, Jane must compete for space in an environment which she does not belong socially, the mansion Gateshead Hall, the residence and property of her aunt and uncle, Mr and Mrs Reed, the wealthy family who, by obligation, had to welcome the niece, as Jane's family had no conditions to raise her. At all moments, Jane was accused of insubordination to question the orders and the arbitrary commandments. In one episode, in order to retaliate the aggressions of her older cousin, John, Jane is sent to the old dark chamber, the red room, that once belonged to the deceased uncle, whose last sigh also belonged to the room:

> Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; At this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? […] My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the outer passage; the key turned, Bessie and Abbot entered. (BRONTË, 2001, p. 19)

The second scenario to which Jane is sent to is the Lowood Institution, a boarding school for girls. In this place, other obstacles are presented as the immense lack of consideration on the part of the director of the school, Mr Brocklehurst, with his own students and also with the cleaning and sanitation of the school environment. Jane must face once more conflicts with other classmates to assert herself within the school's walls, but finds a true friendship in Helen Burns, who, despite having this surname, eventually succumbs to lay alienated before the treatment and the conditions she was in, passing away due to the endemic typhoid fever in the region. With the passing years, Jane manages the necessary notoriety, and becomes a teacher in the institution itself, winning the affection of the students and faculty. Realizing that there was nowhere else to grow personally and professionally within the school, Jane meets the third scenario of the narrative, the mansion Thornfield Hall, owned by Mr Rochester, who over time ends by falling in love immensely. This is the largest passage in the book, meaning, it is the part in which Jane devotes great attention and all her thoroughness in her autobiographical narrative, being also the phase in which she finds its greatest contradictions and anxieties interiors, since Jane must be affirmed to the lord of the manor who dares to challenge her in long discussions about questions that are intimate, ideological, philosophical, and professional, having to also assert herself as a woman, as other women of the society, such as Miss Ingram, vie for the attention of Mr Rochester.

Finally, it is this third scenario that we find the fire element literally present to illustrate, then, the three dichotomies that represent. The phenomenon occurs in two moments during the narrative, the first instance happens when Jane wakes up in the middle of the night, hearing strange noises and suspecting being a possible victim of espionage. Jane decides to leave the room to see what was going on, and, when passing by the room of Mr Rochester, she realizes that his bed is on fire:

> Something cracked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs. Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted around the bed: the curtains were on fire. In the midst of blaze and vapour, Mr. Rochester lay stretched motionless, in deep sleep. (BRONTË, 2001, p. 149)

The second instance happens when finding out that Mr. Rochester was unable to contract marriage since the master of Thornfield Hall was already married to Bertha Mason. Jane decides that the best attitude to be taken is to immediately leave the mansion. In this new change of scenery, Jane ends up finding other relatives, and living with them, having to

overcome contradictions adjacent with moral and religious issues of the time, as the lack of a husband in her life, and the great desire to become increasingly independent with her profession, since her recently discovered relative, Mr John, is a missionary. Without knowing how to explain exactly how, Jane hears in the distance the calling of Mr Rochester, and decides to come back to him, just in time for her to learn, then, that the mansion had been consumed by a great fire caused by the first wife, Bertha:

> 'Then Mr. Rochester was at home when the fire broke out?' 'Yes, indeed was he; and he went up to the attics when all was burning above and below, and got the servants out of the beds and helped them down himself, and went back to get his mad wife out of her cell. And then they called out to him that she was on the roof, where she was standing, waving her arms above the battlements, and shouting out till the could hear her a mile off: I saw her and heard her with my own eyes.' (BRONTË, 2001, p. 423)

With these two passages, we can see, then, that the three dichotomies are present in the narrative since all the time there is the internal struggle of Jane to affirm herself as subject and to control her impulses and desires. There is also the constant presence of the weight of the proximity of death and (re)birth, as the passages of the terror of the red room and the new life that the event post-fire arranged, which lead to the third dichotomy of purity and impurity, as Bertha, to be free in all senses, psychological, emotional and physical, literally burns the rooms that sheltered the impure relations.

The fourth scenario is presented when Jane leaves Thornfield since it became impossible to inhabit due to the presence of Bertha and all the secrets that Mr Rochester had kept from her. Then, Jane goes to a property named Moor House, and as it is suggested, this smaller property is found far off the crowded area in which is located Thornfield Hall, in the region of the moors in the North of England. There, Jane dedicates her talent as a tutor to open a small school for girls within her property's walls in order to help that new community, and also to continue to follow her purpose. Whenever she was not teaching, Jane had the chance to walk around the moors, and wonder about her opinions and feelings towards Mr Rochester, coming to the conclusion that both were real and pure. The theme of love within the Brontë sisters works has been of a great importance, because it combined with the highly Gothic aspects of their novels have been able to represent a more realistic and a domestic view of those relationships. Jane had already demonstrated that her relationship with Mr Rochester was equal in thought and mind, but she was not an equal regarding the social aspect of her life. There, in Moor House, Not only did Jane finally recognise her feelings, but she

also came to inherit a wealthy fortune from a deceased uncle in the Madeira Island, who had no other close relatives to leave it for. Therefore, the social aspect is overruled, and Bertha having released herself from the chained life she was in by purifying Thornfield Hall setting the whole property on fire, Mr Rochester and Jane transit to the fifth and last scenario of the story, which is Ferndean Manor. This location is also far off the crowded streets of the Northern England, but, unlike Thornfield, it is natural and not pretentious. Jane is able to have a full life with her new family there, and Mr Rochester makes a great recovery of the fire incident, illustrating one of the rare happy endings we may find in Gothic literature.

In *Wuthering Heights*, the element fire is represented in different ways, since we do not have the demonstration of a passage which contains the description of the element itself, but we have it in the personality of the main characters Catherine and Heathcliff. In the beginning of Nelly's narrative, we are introduced to two extremely spoiled children who have asked to their father, Mr Earnshaw, little-traveling gifts, Cathy had asked for a horsewhip while Hindley had asked for a fiddle. Mr Earnshaw brought home a homeless boy from Liverpool instead. Catherine and Hindley do not accept the fact that their wishes were underestimated and exchanged for an extra member of the family:

> Hindley and Cathy contented themselves with looking and listening till peace was restored: then, both began searching their father's pockets for the presents he had promised them. The former was a boy of fourteen, but when he drew out what had been a fiddle, crushed to morsels in the greatcoat, he blubbered aloud; and Cathy, when she learnt the master had lost her whip in attending on the stranger, showed her humour by grinning and spitting at the stupid little thing earning for her pains a sound blow from her father to teach her cleaner manners. They entirely refused to have it in bed with them, or even in their room. (BRONTË, 2000, p. 26)

Gilbert and Gubar (2000) state that Hindley will feel threatened for the rest of his life, because as the male heir of the Earnshaw family, Hindley had not to compete for any attention, nor for the inheritance that would follow in the future. Catherine, on the other hand, would use Heathcliff as her personal whip in order to punish those who have kept her from fulfiling her inner wishes and impulses to remain with Heathcliff.

In this sense, the very first arrival of Heathcliff in the Earnshaw family may be characterised as the manifestation of the archetypal fire within the narrative. His presence raises the envy and rebellion of Hindley, and the love, desire, and obsession of Catherine. The first dichotomy of the elementary fire, which stands for the general prohibition, lies on the forbidden love of Heathcliff and Catherine: being raised as brother and sister, and belonging

to different social classes, their relationship is impossible according to the social conventions they were submitted to. This fact is aggravated with the death of Mr Earnshaw, having raised both adopted son and daughter as his *protégés* freely in the moors of Yorkshire, they were not touched by the outside world, meaning social contracts. With his passing, Hindley became the rightful owner of the Heights, treated Heathcliff as the outsider as what he was truly before his eyes, and expected that Catherine would fulfil her role as the younger female member in the family and contrive a prosperous matrimony. As consequence, the more they tried to remain together, the more they were driven apart by the obstacles that would follow in their way, such as Catherine's exposure to an environment that would value culture and well-educated manners over the ruleless world of the other side of the fence at Wuthering Heights, as we may notice in the passage that she spends five weeks under the care of the Linton family due to the episode with the dog of the Lintons. This particular passage changes Catherine for the rest of the narrative, because she finally understands her role in the world, and how she should behave. However, to her worst fears, Heathcliff did not belong to the reality she was inserted in, and tries to find a third solution in the manner in order to accomplish both her wishes and what was expected from her. Thus, Catherine accepts the courtship of Edgar Linton due to the fact that, by marrying him, she would become the lady in the neighbourhood, and as so, she would have a greater power over other people's wills, for instance, it is the case with Isabella Linton, and a greater power than what she had as the youngest daughter of a wealthy countryman. Heathcliff learns about his beloved plan to remain with him by taking him along to Thrushcross Grange, and refuses to be part of it, since it was unacceptable not to be able to have his own property and depend on others good actions in order to have a better life as it had happened in the beginning of the narrative when Mr Earnshaw took him in as his own son. Along with it, Heathcliff mishears Catherine and Nelly's conversation about what she should do in order to solve the obstacles in her life, pondering the life she would have with either Heathcliff or Edgar, and decides to leave the Heights.

After three years of his absence, Catherine and Edgar finally contry in matrimony, and having learned about it, Heathcliff goes back to the Heights in order to accomplish his revenge against those who mistreated and underestimated him. Nelly reports that Heathcliff came back extremely different from the lad that had left the moors of Yorkshire. She cannot tell how, but Heathcliff came back as a well-dressed gentleman along with a fortune in his pockets. Catherine is fixed with the idea that he had come back for her, and falls apart with his ideas of conquering what was rightfully his. Mr Heathcliff manages to buy Wuthering

Heights since Hindley had abandoned his function as the master of the property due to the passing of his wife when she was giving birth to his only son Hareton. From this point on, Heathcliff passes to visit Catherine and her husband at their mansion in order to create a hostile environment among the Lintons: Edgar is obliged to watch his wife's feelings for the brutal neighbour and stepbrother, whereas Catherine is obliged to see her husband being defeated at each challenging moment of authority by Heathcliff. At this moment of the narrative, we have the emergence of the second generation of the inhabitants of both Wuthering Heights and Thrushcross Grange, respectively: Catherine Linton and Linton Heathcliff:

> About twelve o'clock, that night, was born the Catherine you saw at Wuthering Heights: a puny, seven months' child, and two hours after the mother died, having never recovered sufficient consciousness to miss Heathcliff, or know Edgar. The latter's distraction at his bereavement is a subject too painful to dwell on; its after effects showed how deep the sorrow sunk. A great addition to my eyes, was his being left without an heir. I bemoaned that, as I gazed on the feeble orphan; and I mentally abused old Linton for (what was only natural partiality) the securing of his estate to his own daughter, instead of his son's. An unwelcomed infant it was, poor thing! It might have wailed out of life, and nobody cared a morsel, during those first hours of existence. We redeemed the neglect afterwards; but its beginning was as friendless as its end is likely to be. (BRONTË, 2000, p. 119)
>
> […]
>
> Isabella ceased speaking, and took a drink of tea; then she rose, and bidding me put on her bonnet, and a great shawl I had brought, and turning a deaf ear to my entreaties for her to remain another hour, she stepped on to a chair, kissed Edgar's and Catherine's portraits, bestowed a similar salute on me, and descended to the carriage, accompanied by Fanny, who yelped wild with joy at recovering her mistress. She was driven away, never to revisit this neighbourhood: but a regular correspondence was established between her and my master when things were more settled. I believe her new abode was in the south, near London; there she had a son born a few months subsequent to her escape. He was christened Linton, and, from the first, she reported him to be an ailing, peevish creature. (BRONTË, 2000, p. 133)

As we may notice, both of Heathcliff's arrivals in the moors of Yorkshire have raised two of Bachelard's dichotomies regarding the elementary fire: firstly that of the general prohibition as it has been mentioned earlier, and secondly that of the two opposite moments in life in which we have birth and death. Heathcliff is the small spark that has been strong enough to light up the relationships between the Earnshaw and the Linton families, questioning the arbitrary conventions that would not exist in the wild nature of the moors, but highly established within the domestic environment of both mansions. The emergence of the second

generation is not only the marking point of the death of the first generation that follows, but also the birth of the solution for the problems created: Catherine Linton remains with her cousin Hareton, and both properties return to their rightful owners, establishing the balance again.

2.3 WATER AND REFLECTION OF THE PAST

As we have seen in the previous topics, Bachelard claims that the human race is highly driven by their most basic instincts and inner feelings in order to manage to reach a successful survival through their whole lives, even though we have acclaimed rationality over any other form of subjectivity. Thus, believing in the psychoanalysis of the objective thinking, Bachelard makes use of the literary works and images created to call forth to the surface those primitive signs which have led to the most abstract and complex theories we live by in order to evolve. Differently from the elementary fire, water represents the opposite symbology within literary images that reach our unconscious. Based on his memories of childhood, which show that the phenomenologist would be born and raised in the rural area of France, having a current of flowing water running in his backyard, Bachelard affirms that the liquid element instead of pushing forward to the future, it makes it possible for us to drown into the past, seeking to find the primitive and the eternal. Being less aggressive than the dancing flames of the fire, water is related to the female sex, representing the constancy and uniformity of life and, more importantly, of our past. As so, water element is related to the material imagination, which seeks for the depth of being, and, according to Bachelard, before the material imagination presents a matter of its own in order to create images and shapes for dreams, for instance, it must contain a substance. Therefore, material imagination is highly influenced by the aquatic element, the last being able to make any fantasy possible, since water is liquid, and can obtain any shapes and sizes:

> Material imagination learns from fundamental substances; profound and lasting ambivalences are bound up in them. This psychological property is so we can set forth its opposite as a primordial law of the imagination: a matter to which the imagination cannot give a dual existence cannot play this psychological role of fundamental matter. Matter that does not provide the opportunity for a psychological ambivalence cannot find a poetic double which allows endless transpositions. For the material element to engage the

> whole soul, there must be a dual participation of desire and fear, a participation of good and evil; peaceful participation of black and white. (BACHELARD, 1983, p.12)

Elementary water is also the archetypal image of the origins of the human race: our evolution has passed through the aquatic environment of rivers and oceans, and it is the first nourishment we receive and seek in life and the only substance that helps us to remain alive and well fed. Thus, water is the primal element that makes us return home to the self, and also to make us see our whole trajectories straight towards to its end since every running water eventually reaches the bottom of the sea. Speaking of beholding our own existence, it is on the surface of those waters that it is possible for us to fall in complete numbness for our own reflection. The elementary water casts back to us our image in pure absorption, turning narcissism into a dangerous weakness within ourselves, since we have the name of this process based on the Greek figure of Narcissus, who was a proud and arrogant hunter, who despised those who would show any tender feelings and worries for him. Noticing this misbehaviour of Narcissus', Nemesis, the goddess of indignation and retribution attracts him to a pool in which he is able for the first time to see his own image. Narcissus falls in love with his own reflection not realising it was only an image, and remains there till death when he finally falls down into the pool:

> Only there does he feel that he is naturally doubled. He stretches out his arms, thrusts his hands down toward his own image speaks to his own voice. Echo is not a distant nymph. She lives in the basin of the fountain. Echo is always with Narcissus. She is he. She has his voice. She has his face. He does not hear her in a loud shout. He hears her in a murmur, like the murmur of his seductive seducer's voice. In the presence of water, Narcissus receives the revelation of his identity and of his duality; of his double powers, virile and feminine; and, above all, the revelation of his reality and his ideality. (BACHELARD, 1983, p. 23)

Even though we may analyse narcissism analytically, according to its effects on the person that is suffering the symptoms of this psychological disorder, the reflection that is perceived by the individual is not only the image of himself: it is also the reflection of a world around its centre element. Water in the pool in the middle of the woods is not only reflecting the goddish image of Narcissus, but also the trees, the birds that live on those trees, the grass, the lawn, the foliage. By doing so, the reflection on the water creates what Bachelard has called as the double. Despite of this remarkable beauty reflected by dormant waters, Bachelard states that clear waters must not remain pure forever: it refers to deep waters whose

profoundness is capable of hiding the most inner mysteries of the forest, and related to the course of life, a life that is followed by death, which accomplishes every step and each obstacle towards its ending, external elements contaminates and alters its element irreparably. Steal waters also creates the illusion on the dreamer: while it remains clear and plain in its beginning, the distraction of the perfect and elaborate mirage hides the true depth of the pool, and, on the other hand, when it is impure and intoxicated, its darkness complicates its form, since it is not possible to see whether it is empty, or if it is shallow:

> On this profound contemplation, the individual becomes aware of their own intimacy. This contemplation is not an immediate *Einjuhlung*, an unbridled fusion. It is first a perspective of deepening into the world and ourselves. It allows us to remain distant from the world. Before profound waters, you must choose your point of view; you may see for yourself either the motionless bottom, or the furious flow, either the shore, or the infinite horizon; you possess the ambiguous right to see or to close your eyes; you possess the right to either live as the boatman, or to live with 'a new race of laborious fairies, gifted with a perfect taste'. The fairy of the waters, guardian of the mirages, holds all of the birds of the sky in her hands. A small pool detains the universe. A short moment in a dream detains a whole soul. (BACHELARD, 1998, p. 53)[4]

In order to characterise this phenomenon of life, death, and water, Bachelard also relies on two complexes that illustrate our trajectory from birth towards death, which are the Charon and the Ophelia complexes. The first refers to the mythological figure of the ferryman of Hades, the Greek god of the underworld, who must conduct the souls of the nearly dead to him, while the second relates to the literary image of the Shakespearean play *Hamlet*, who is driven by a possible mental weakness, dresses up to her own death by throwing herself into the waters. Oppositely to the concept of death according to the funeral pyre, death possesses this double meaning of a travel that never ends, and this voyage is on the waters of a river that takes the individual to the rest of their journey in the other world. According to Levi-Strauss (1925), the mythological narratives present a common grammar, meaning that some versions of different stories may differ at some details, but the centre of the narrative remains the same. The professor and anthropologist also suggests a manner to identify the main questions that those narratives may hide in its complexities. Thus, our collective unconscious makes us relive the stories of the past, influencing our development and trajectory:

[4] My translation.

> Rationalised behaviours may direct the dead to the grave or to the funeral pyre; the unconsciousness marked by water dreams departing on the waves of the ocean beyond the grave and beyond the pyre. Having crossed the Earth, having crossed the fire, the soul reaches the shore. Profound imagination, material imagination wants water to have its contribution in death; death needs water to preserve the sense of the travel of death. Thus, it is understood that, to these infinite reveries, all souls must go on the Charon's boat. If we contemplate this curious image with clean and rational eyes, it becomes a familiar image, when questioning our own dreams! (BACHELARD, 1998, p. 78)[5]

Both complex works to demonstrate two possible interpretations of the last voyage, whether to immerse into deep and troubled waters, and to become a part of the depth, or to fade away into the horizon, and to become a part of infinity. Related to a feminine death, the passing of Ophelia is pure: water drags her to the earth in its depth, but her reflection is kept for the rest of eternity, remaining constant, naïve, and eternally conserved in the minds of the readers or the audience. The death related to Charon, who drags souls to the underworld, is deteriorated in the sense that the individuals that take the boat have had a life constantly devastated by the curves of the river of life, whose actions and faults during their existence may be judged by the carrier.

Concerning the fact that the elementary water is related to the feminine, Bachelard also states we have presented to us two sides of that premise: the maternal and the sensual façades. The individual identifies with nature, more specifically to Mother Earth, due to the fact that it is the fountain of every and each nutrient that we need and desire for our full development. As the child is born, the mother is the first font of the most basic impulses, such as hunger, thirst, and the need for protection, in this sense, to the adult, nature is the amplification of this notion of motherhood, and passes to worship it, not because of their objective knowledge about the primitive elements, but for the subjective and unconscious memories and the desire to return to the comfortable safe haven of the self in their origins. The chanting of the ocean and its waves coming and going become the motherly calling of our first memories in life. As much as the breastfeeding works as the first source of nourishment, the waters, which runs through the earth, functions as a source of nourishment as well, not only earth's but also the individual's. Thus, Bachelard affirms that we still relate to water images as a refuge for home:

[5] My translation.

> In short, filial love is the first active beginning of image projection, it is the propellant force of imagination, inexhaustible force that holds all images to put them in a safer human perspective: maternal perspective. Other kinds of love may come naturally to graft themselves in the first loving forces. However, all these expressions of love may never destroy the historical priority of our first emotions. The chronology of the heart is unbreakable. Afterwards, the more a loving and kind feeling becomes metaphorical, the more it will present the need to seek for strength in the fundamental feeling. (BACHELARD, 1998, p. 120) [6]

The second façade of the elementary water is related to the second fountain of basic instincts in life, that of the lover. Bachelard explains that the feelings for the beloved woman are highly influenced by the qualities of the aquatic element since she also hides the mystery of the miracle of life within herself and the desire to return to the safety of the self at some extended level. The phenomenologist compares the physical characteristics of the individual's source of love to the ones of the river: its innocence, and slow-moving transparency. Therefore, poetic images whose primary substances is the elementary water is able to reach us deeply in the unconscious level, making it possible for what was once repressed to come to the surface. In this sense, the feelings that we develop in life are guided by the basic elements, and to demonstrate those emotions we must rely on images. These images turn into the metaphors we live by: becoming attached to the image of the effect of the winter in the foliage of the woods to express the kind of love the heroine feels towards her husband, as we may notice in *Wuthering Heights,* or the image of the brightest day in the moors with the heroine exchanging glances next to the greenest and most fruitful tree in the backyard being hit by a thunder, as we may notice in *Jane Eyre.* The first is referring to the inconstancy of her feelings, since the climatic effects changes the colour and the texture of the foliage till it falls down on the ground, meaning that it would irrevocably be changed with the passage of time, while the second's happiness and accomplishments in life are about to be shaken by unexpected events, such as the exposure of her beloved skeletons in the closet. Along with it, Bachelard affirms that the images, especially the ones that are directly connected with the four elements, are capable of impacting and guiding our imagination, however, before the images and the substances are formed, the reader must feel the scene created in order to the effect of the phenomenon to be started and fulfilled.

The elementary water is also related to the concept of purity and impurity. Differently from the fire, once the crystalline waters are corrupted with dirt, the waters cannot be pure any more. According to Bachelard's material imagination, the symbol of purity is found in the

[6] My translation.

water element, since it is the genuine element that is naturally pure. Moreover, in order to analyse the inherited impressions we have towards the purity of the waters, we must not consider the modern rationalised mind which reduces the element to a certain number of chemical elements, such as hydrogen and oxygen: our concept of pure water comes from our unconscious values:

> The reasonable idea of purity may not be laid in any place nor on any subject. As powerful as the purification rituals may seem, it is normal that these rituals must be directed to a subject capable of symbolising them. Clear waters are a constant temptation to the symbology of simple purity. Every man finds by themselves without any social convention this natural image. A physics of imagination must take into consideration this direct and natural discovery. It must carefully examine the attribution of a value to a material experience which reveals to be more important than a common and regular experience. (BACHELARD, 1998, p. 140)[7]

Since our relation to the liquid element occurs at an unconscious level, a determined amount of consideration will be dropped upon the quality of that particular water. Its purity and clean condition is related to the positive, prosperous, and fertile side of life, whereas its impurity is related to the negative, finite, and infertile side of life. Bachelard states that this fact is corroborated by the fact that the rural man, the closest lifestyle to the simple and basic life of the primitive man, is the perfect individual to address and recognise the true value of the cold and crystalline waters in comparison to the effects of the corrupted water: the last is not capable of satiating the landsman after a long day working on the fields under the warmth of the sun. As a consequence, the concept of good and evil are transferred to the element, to the substance.

Finally, Bachelard reaches the last two properties of the elementary water which are the fresh and violent waters. Regarding the first one, even though it might symbolise consistency and tranquillity, we must never forget the profoundness it may hide. As we have discussed in the beginning of the topic, Narcissus managed to be heavily attracted to his own image in the surface of the fresh waters in the woods that he ended up dragged to the depth. Concerning the second property of the element, the violent waters, its symbology points to a number of imaginative references that live in our unconscious memories, such as the courage of the mariner. Waters may turn violent from a moment to the next, and the peaceful fresh waters become the troubled waves in the middle of the ocean. To face an open sea takes strength and determination since the surrounds are completely irrational the mariner must

[7] My translation.

know how to read and to react to the element that embraces him. Thus, these properties of the liquid element are the symbols to the individual that takes the risks and opportunities to walk through life, which is full of inconsistencies, and surprises that one cannot foreshadow, but only trust upon their courage.

We may find some references to the water element in both novels which are the focus of this research. In *Jane Eyre,* we do not have the element itself represented in the narrative as it happens with the elementary fire, but we have it represented in the character of Helen Burns. When Jane is sent to Lowood Institution, the boarding school for girls ruled by the mischievous Mr Brocklehurst, she finds herself among other girls who also find themselves in the same situation: having no family to take care or provide for them. Aside from Miss Temple, Jane starts a new friendship with Helen, who happens to listen to the strong ideas of Jane, even though they are in the same situation. Helen's personality is lighter than Jane's in the sense that Jane is strongly determined to express the truth and the rightful justice as we may notice in the episodes in which she is mistakenly called a liar. Helen's religious beliefs state that she should endure the situations that are presented to her, because if they are located in her path, it is for her to face. The life that really matters for her is the one in Heaven, therefore, the one she is living on earth is just the way to evolution in order to earn the deserved life in God's kingdom. The character of Helen functions as a foil to Jane:

> 'Read the New Testament, and observe what Christ says, and how He acts; make His world your rule, and His conduct your example'
> 'What does he say?'
> 'Love your enemies; bless them that curse you; do good to them that hate you and despitefully use you'. (BRONTË, 2001, p. 60)

In this sense, she does not control her surroundings as Jane does throughout the narrative, and succumbs to the outside environment. Enduring the mistreatment of Mr Brocklehurst that would use religious doctrines on his own favour and the harshness of the rest of the schools' staff, such as professors and tutors, the school is devastated by the typhus fever. The extreme conditions to which the place was submitted to assist to the increasing number of passings, and Helen was slowly driven to the life that she actually dreamed of. This passage in the novel illustrates Bachelard's Ophelia Complex, which states the drowning of Helen into her own liquid abyss, whose influence remains guiding Jane's actions in the rest of her trajectory, and whose beauty would be perpetuated in Jane's memories and the reader's consequently.

In *Wuthering Heights*, we do not have the water element itself represented in the narrative. We have it illustrated in one of its characters, which is the main heroine, Catherine

Earnshaw. In the first moment, we may have the impression that Catherine would not be related to the feminine element water, since she is extremely active in the novel. However, her actions are based on the behaviour of a running river: firstly we have demonstrated her childhood running freely in the moors that surround the property Wuthering Heights. Along with Heathcliff, both children were raised according to none social conventions, and in the back of a horse, she would live her best days as the lively lass that she was, believing that as the daughter of the mansion, she would have the liberty to do as she pleased. Both Catherine and Heathcliff grow highly attached to the nature of the moors since they had lost their mothers in an early age, thus, Catherine's liquid personality would feel protected and nourished by the nutrients and the embrace of Mother Earth. When Catherine enters adolescence, that is when we have the second moment illustrated in the narrative, Catherine's innocence and purity have been corrupted by the unraveling of the rules of the world. Rules that would dictate different behaviours and functions to the female and male characters, not forgetting Heathcliff's expulsion of her world according to his social condition. In order to decide the direction of her trajectory, Catherine must drown in her own profoundness to understand what her deep waters would hide from herself. She even deliberates the possible conditions of what being Miss Earnshaw represented, consequently the position as Mrs Heathcliff and Mrs Linton as well. With Heathcliff's departure, Catherine chooses the Linton direction, and remains in the flow of this new life ahead of her, even though she would never leave thinking about her past life and what was left behind.

Three years later in the story, we have the third situation exposed, which is the return of Heathcliff. Catherine sees herself reflected in his character, and is attracted to this image, such as Narcissus is attracted to his image in the pool. However, the direction of the river had already been taken, and there is not any turning back in the course of a running water. In this moment, Catherine's freshwater personality is irrevocably overtaken by the troubled waves of the violent waters within herself, and tries everything in her power to accomplish both her desires and impulses and what was rightfully and socially expected of her. The more the river runs, the more she deviates from her objective, reaching eventually the waters of the sea, where the river dies. Still looking to her past, in which she found herself in the life taken in Wuthering Heights, Catherine also succumbs, and passes away, giving birth to her only daughter, Catherine Linton:

> 'Well, it seems a weary number of hours,' she muttered doubtfully: 'it must be more. I remember being in the parlour after they had quarreled, and Edgar

> being cruelly provoking, and me running into this room desperate. As soon as ever I had barred the door, utter blackness overwhelmed me, and I fell on the floor. I couldn't explain to Edgar how certain I felt of having a fit, or going raging mad, if he persisted in teasing me! I had no command of tongue, or brain, and he did not guess my agony, perhaps: it barely left me sense to try to escape from him and his voice. Before I recovered sufficiently to see and hear, it began to be dawn, and, Nelly, I'll tell you what I thought, and what has kept recurring and recurring till I feared for my reason. I thought as I lay there, with my head against that table leg, and my eyes dimly discerning the grey square of the window, that I was enclosed in the oak-panelled bed at home; and my heart ached with some great grief which, just waking, I could not recollect. I pondered, and worried myself to discover what it could be, and, most strangely, the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me and Heathcliff. I was laid alone, for the first time; and, rousing from a dismal doze after a night of weeping, I lifted my hand to push the panels aside: it struck the table-top! I swept it along the carpet, and then memory burst in: my late anguish was swallowed in a paroxysm of despair. I cannot say why I felt so wildly wretched: it must have been temporary derangement; for there is scarcely cause. But, supposing at twelve years old I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted at a stroke into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger: an exile, and outcast, thenceforth, from what had been my world. You may fancy a glimpse of the abyss where I grovelled! Shake your head as you will, Nelly, you have helped to unsettle me! You should have spoken to Edgar, indeed you should, and compelled him to leave me quiet! Oh, I'm burning! I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills. Open the window again wide: fasten it open! Quick, why don't you move?'. (BRONTË, 2000, p. 90-91)

Thus, Catherine's passing in the novel illustrates Bachelard's Charon Complex, which suggests death as a journey to another world, as we may have Catherine's ghost wandering through Wuthering Heights to haunt Heathcliff to eternity since he had cursed her to never rest again. The Charon Complex also suggests that the individual must have had a full and complete life, whose actions for good and evil decide the payment to the conductor of the boat. In this sense, Catherine escapes from her seclusion in Thrushcross Grange, and finally may return to Wuthering Heights as she had wished; managing to vanish in the infinite horizon up to the moment that Heathcliff would follow.

2.4 AIR AND THE IMAGERY OF MOVEMENT

Although the elementary fire and water present the ability to move around their premises either through the dancing and spreading of its flames, or the flow of a running river and the troubled waves of a violent ocean, Bachelard demonstrates that it is the elementary air that is the major element regarding the movement of the images according to our imagination. The act of dynamic imagination is the process that sets the images of the formal imagination into action, making it possible for us to relate both consciously and unconsciously to the imagery created. Only the objective substances constructing images are not enough: the path narrated in a poem or even in a novel must be an invitation to a journey, whose trajectory from the concrete to the abstract accomplishes the effect during the act of reading:

> In the realm of the imagination, infinity is the place where the imagination asserts itself as pure imagination, where it is free and alone, vanquished and victorious, proud and trembling. Then images soar upward and vanish; they rise and are shattered by their very height. Then the realism of unreality is evident. Forms are understood through their transfiguration. Speech is prophecy. In this way, imagination is indeed a way of going beyond psychologically. (BACHELARD, 1989, p. 5-6)

Bachelard also states that the elementary air provides for us the vertical metaphor, which seeks the idea that the dynamic imagination works building images of impulses. Parting from the concept that the mental and physical development is in search of an opportunity to rise in order to the individual succeed in life and consequently for his community to succeed as well, this verticality is guided by the degrees of sensibility: states of lightness and weight, happiness and anger, joy and sorrow. Thus, the phenomenologist affirms that this condition of valorisation of the ascensional life becomes embedded in us to the extent of becoming a collective inheritance. Consequently, upward movements relate to the positive aspects of our psyche, whereas the downward ones refer to the negative aspects, making the subject of the fall a matter of which must be dealt with and discussed within our imagination. That is how the aerial images become so common to us, even before technological inventions, such as the statics and the airplane, turning the dream of flight a current theme among dreamers. Bachelard dedicates a whole chapter of his book to the subject of this particular dream due to the fact that psychoanalysis rationalises this most abstract dream and scenery. By doing so, the doctors and scientists who choose to interpret

this oneiric experience as mere voluptuous desires or the inner ambition to reach a particular goal in our lives are neglecting the power of imagination according to the beautiful and impacting images provided by this same experience, such as the symbolical meaning of the birds and the magic of levitation:

> If there is a dream that is capable of showing the *vectorial* nature of the psyche, it is certainly the *dream of flight*. The reason is based not so much on its imagined movement as on its inner substantial nature. Through its *substance*, in fact, the dream of flight is subject to the dialects of lightness and heaviness. From this fact alone, dreams of flight can be divided into two different kinds: light flights and heavy flights. (BACHELARD, 1989, p. 21)

As a matter of fact, the dream of flight is already highly rationalised by the dreamer at the moment the western mythology has formed the image of Icarus: only does the individual have the power to fly depending on the wings of the birds in the natural world. According to Bachelard, the oneiric experiences of flying precede the details of the wings, making the metonymic process of associating the symbol of flight and lightness to the dynamic movement of the birds: flight > bird > wings > feathers.

In this sense, Bachelard concludes that the poetic arts are supposed to create images that elevate us and make us lighter. The poem is the genre which may depict the most inner and subjective aspects of human life, whereas the novel functions to illustrate the daily common life, and set it into motion. However, to do so, images within the prose fiction must part from the objective and concrete to the subjective and abstract, meaning that the movement is supposed to make us understand this very movement instead of only imagining it. If we imagine the scene in motion, the effect fails, and it does not reach our conscious or unconscious levels, it becomes artificial, being the first and utmost characteristic that differentiates the scientific text from the literary narratives:

> The motion of flight produces an immediate and overwhelming abstraction, a dynamic image that is perfect, complete, and total. The reason for such a speed and such perfection is that the image is dynamically beautiful. The abstraction of beauty defies all philosophers' polemics. These polemics are generally useless in all those cases in which the mind's activity is creative, whether in the rational abstractions of mathematics or in aesthetic activities, which so rapidly abstract the lines of essential beauty. […] The kind of abstraction that material and dynamic imagination bring about is so alive that, despite a multiplicity of forms and movements, it lets us live in our chosen matter simply by following a given motion wholeheartedly. (BACHELARD, 1989, p. 65)

The professor and phenomenologist suggests a solution for the novelist to be able to successfully set his narrative in motion, and that is through the same outcome for the sculptor: elongated form. Concerning the purity of the elementary air, the bird belongs to the skies naturally, making it possible for us to make the transcendence from the flight to the bird, however, the other way around is not possible. In this sense, Bachelard bases his argument on the inspirational flight in the waters so that the painter and the sculptor are able to invite their audience to fly along their masterpieces. The novelist must rely on the same principles and transcendences in order to transfer his imaginative act of flying to their fictitious works. When this effect is complete and accomplished, it is the moment in which the formal and the material imagination intersect. As to exemplify it, Bachelard stresses the comparison of the lark within literary thematic in the Old World. Being an exceptional bird with brown plumage and black stripes, its preferences for the rising sun and for singing imitating other passerine species makes this little creature popular in poetic images. However, in order to depict it to the closest, the writer must manage to use the powers of dynamic imagination over the formal imagination:

> It seems that at the lark's call, the woods, the waters, human beings, the flocks – and the ground itself with its meadows and its hillsides – become aerial and participate in aerial life. From it they get a kind of unity of song. The pure lark, then, can certainly be considered the ding of sublimation par excellence. (BACHELARD, 1989, p. 88)

Having established the full symbolic and subjective meanings of the upward side of the dynamic imagination's verticality, Bachelard dedicates the third chapter of his book to the downward side: the fall. The phenomenologist relates the process of falling to the primitive fears that we experience throughout our lives: the fear of feeling unprotected and exposed. Actually, it carries along with it the other secondary primitive fears, such as the fear of the dark and the more modern diagnostic of agoraphobia; the first refers to the unknown, what is not reaching our sight must be feared so that we are not trapped or taken by surprise, whereas the second refers not to the fear of strange people, but to the vulnerability of such conditions. However, it is not an easy task for the writer to depict the proper sensation of falling within their narrative; According to Bachelard, in order to the effect to take place, the external factors of the fall must be described so that the reader may not only experience the process but also feel it:

> Although images of the fall are numerous, they are not nearly as rich in dynamic impressions as might first be thought. The "pure" fall is rare. Images of the fall are, for the most part, enriched by the addition of other things. The poet adds to the circumstances that completely external. In that case, he does not really set our dynamic imagination in motion. (BACHELARD, 1989, p. 92)

The phenomenologist sees the falling not as a negative part of the dynamic imagination, on the contrary, a positive aspect of its verticality, since we must be aggressive in order to imagine because it is this vertical movement of rising that allows and intrigues our consciousness to form images. In this sense, the novelist must build and create the atmosphere for the imaginary fall to be established so that the reader may be induced to imagine and consequently feel the fall, conversing easily to the structure of the Gothic genre, being the undulating movement what exposes the contrast among the contradictions in the plot. Since this imaginary fall can only exist in our dreams, we must rely on the material imagination so that it can be transformed into aerial imagination, however, in order to do that, we must find a way, and this particular manner is through the words of the narration which bring the dynamism necessary to transform material images into elongated forms.

In *Jane Eyre*, we may find the elementary air internalised in the eponymous character. Charlotte Brontë, highly acquainted with the French language, even suggests in the last name the sound of air to her heroine qualities. Jane's trajectory throughout her own narrative is vertical, and of which she must rise. In every change of domestic scenery, Jane must prevail in order to succeed: when she is located at Gateshead Hall, the property of her uncle and aunt, having no other family or relatives to provide for her, Jane must escape and evade from the repressing agents, such as Mrs Reed and her cousin John. Jane's humour within that environment is especially vertical as well, since, in one of the utmost moments of her passage there, Jane is locked in the red room, and faints, because the horror she experiences is too heavy for her to bear. Being her lowest moment in the mansion, Jane experiences the fear of the imaginary fall: she finds herself enclosed in a room, which had already been the deathbed of Mr Reed, totally in the dark. Not knowing what could be expected from that black immensity, Jane falls until one of the servants comes to rescue her. Noticing that she had been punished unfairly, Jane decides to rise up again in order to establish and expose her moral will of what is correct in that situation, the ten-year-old child manages to use her words to accomplish her impulses. In the passage that Jane is introduced to Mr Brocklehurst in the company of her aunt, Jane is named a liar, and that is the moment she decides to make her point:

> ‘SPEAK I must: I had been trodden on severely, and MUST turn: but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence -
> "I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I."
> Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.
> "What more have you to say?" she asked, rather in the tone in which a person might address an opponent of adult age than such as is ordinarily used to a child.
> That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued -
> "I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty."
> "How dare you affirm that, Jane Eyre?"
> "How dare I, Mrs. Reed? How dare I? Because it is the TRUTH. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back—roughly and violently thrust me back—into the red-room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, 'Have mercy! Have mercy, Aunt Reed!' And that punishment you made me suffer because your wicked boy struck me—knocked me down for nothing. I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. YOU are deceitful!’. (BRONTË, 2001, p. 38)

Being sent to Lowood Institution, Jane finds herself at the lowest location of the narrative: a hostile environment in which the girls are exposed to the most horrible and poor conditions. As we have seen, the school is attacked by a typhus fever epidemic, leading to the numerous deaths of the interns. Along with it, we are also presented to the repressing figure of Mr Brocklehurst, since we are able to observe him in his natural environment, managing to use moral and biblical doctrines in his favour to command the school, staff and students, the way it suits him best. Jane survives the attack, and through this exposition, the school rises, finding itself in healthier conditions, and Jane becomes a teacher, working, making her useful, and serving as a reference for her students. When Jane finds the position as a governess in Thornfield Hall, it also demonstrates another upside point of her trajectory. However, in this new location, Jane has to face the imaginary fall of her adulthood, the mental growth and development of the individual who finally realises their situation in the community they belong to. The first months she spends there, working with Adèle, and knowing the rest of the

servants, such as Mrs Fairfax, Jane is high and shining. When Mr Rochester emerges into the narrative, Jane must face sensations she did not know she had in her, such as the intriguing feelings her master raises, leading later on the narrative to the emotional love she develops for him. We may notice that Jane also rises in Mr Rochester's sight and thought, making use of her words: she is the only one in whom he finds an equal companionship to discuss and argue with.

Belonging to different worlds and social levels, Jane realises the impossibility of such a relationship, and feels heavy. Miss Ingram's presence is another factor that weights Jane down since she is the mirror image of what Jane is not, turning it highly concrete that Jane would never belong to Rochester's environment. Respecting his true feelings and will, the master of Thornfield Hall declares and proposes to Jane. Not counting on the Bertha factor, his mad wife in the attic, the air in Thornfield becomes unbearable for Jane, and she must not go against her nature. Thus, Jane flies away, and finds a home for her in Moor House:

> "I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you, — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; — it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, — as we are!"
> "As we are!" repeated Mr. Rochester — "so," he added, enclosing me in his arms. Gathering me to his breast, pressing his lips on my lips: "so, Jane!"
> "Yes, so, sir," I rejoined: "and yet not so; for you are a married man — or as good as a married man, and wed to one inferior to you — to one with whom you have no sympathy — whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you — let me go!"
> "Where, Jane? To Ireland?"
> "Yes — to Ireland. I have spoken my mind, and can go anywhere now."
> "Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation."
> "I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you". (BRONTË, 2001, p. 251-252)

In the moors, Jane finds the necessary isolation to drown deep into her own darkness to acknowledge her true feelings towards Mr Rochester. It is in this passage that Jane becomes

acquainted with Saint John, a distant unknown relative that sees in her the best candidate for a spouse. However, Jane does not agree with Saint John's ideas of marriage, as a missionary duty, and refuses his attempts and proposals. Feeling lonely and isolated in her own abyss, it is through the whispers in the wind that Jane listens to Rochester's calling due to the tragedy that ravages Thornfield. Apart from the horrible scene of the mansion split in two and Rochester's physical condition, Jane finds the way clear and limpid to blow and emerge with her beloved Rochester in the last scenery, Ferndean, as the air that she inherently is.

In *Wuthering Heights*, we may also notice the elementary air making itself present in the character of Isabella Linton. Differently from the other characters, such as Catherine, Heathcliff, and her brother Edgar, Isabella is the most dynamic one in the narrative, and her attempts to rise within the vertical humour of the plot are what blows her forward. As readers, we only have contact with her when she comes into contact with one of the main characters and residents of Wuthering Heights, being enough to notice that her personality goes upward and downward, according to the events that take place between the properties. Unlike as it happens with Jane Eyre, every reaction that she presents is a punch that drags her down again, being the only solution for her the isolation in London and her eventual death. When Catherine stays with the Lintons due to the episode with the dog wound, Isabella is the first one to teach Catherine how to behave, how to dress, how to port herself properly as the daughter of the lord as her position in society demonstrates and demands. In the second moment of the narrative, Catherine becomes the lady of Thrushcross Grange, and invades Isabella's air by repressing her actions as the mere sister-in-law. Thus, Isabella finds her way up again in the illusory appearances of the dancing flames of Heathcliff, and against all her brother's and sister-in-law's advice, she decides to be united with him. That is when Isabella finds herself at the lowest point of her trajectory, having to endure Heathcliff's tempestuous humour and cruelties with her and with the rest of the inhabitants of Wuthering Heights. Having tried to emerge in the verticality of her new situation, the only thing that results is the rage of Heathcliff that is blown up by Isabella's air, according to Bachelard:

> It therefore seems to be impossible to feel the imagination at work unless we have first sensitized the vertical axis in its rising. A living hell is not one that we dig, but a hell that is burning, one that rises up, one that contains the tropism of flames and screams, a hell in which suffering is always increasing. (1989, p. 94)

2.5 EARTH AND THE STRENGTH OF WILL

Being the least dynamic one among the four primitive elements, Bachelard demonstrates that the action of imagining about solid matter is an evidence of the awakening process of our psyche. To imagine about rocks and crystals means that the individual possesses an extremely vivid imagination since it resembles the figure of the cave, of home, of the place where the individual belongs to. When the individual imagines about a wooden spoon or a metal sword, the individual feels capable of facing the external world. Bachelard considers this process as a natural imaginative act, because material imagination presents the necessity of a solid ground to base on its dynamism. Due to these facts, the elementary earth is considered to be related to a male element along with the elementary fire. As we have already seen in the previous topics, the latter refers to a male character, because of the aggressive dichotomies of its flames and the kind of reveries it causes on the individual who stares at the element directly: forward images of birth and death, purity and impurity. The former element is, thus, related to male character, because of the character of strength that it demonstrates; not only force is part of the qualities of the elementary earth, but also its immobility and the sense of perpetual home.

Differently from the other primitive elements fire, water, air, the images created with the elementary earth may not be created. The images formed by the flames of the fire, the flow of current waters or even the peacefulness of profound waters, the blow of the wind in the skies are detached from the middle of the simultaneous reverie that takes place. However, the images formed by the earthly element find themselves in the memory of the individual that imagines about solid matter. In this sense, Bachelard states the importance of reproductive imagination and creative imagination:

> Nevertheless, perceived image and created image are but two psychic instances very different, and it would be necessary a special word to designate imagined image. Everything that is said about reproductive imagination must be credited to perception and memory. Creative imagination presents functions totally different from the ones that the reproductive imagination presents. It is up to the former the function of what is unreal which is as psychically useful as the function of what is real, often evoked by psychologists in order t characterise the adaptation of a spirit to a reality crossed by social values. (2001, p. 2-3)

Regarding the earthly element, Bachelard affirms that the only residual dynamism presented is through the dichotomy of hard and soft. The only manner for the solid matter to introduce movement is due to the hostility of softness and the provocative invitation of hardness. The professor and phenomenologist also relates the terrestrial dynamism to the resistance that the external world presents to the individual, meaning the social prohibitions. The example suggested is of a child who, in an action full of rage, hits, again and again, the table which had just run into accidentally. In this sense, Bachelard states that the strength of the individual must be worked on in order to evolve along with their mental development so that the profoundness of the solid matter may be extracted from the element, such as the manual work with diamonds and granites. Moreover, this contact with the solid object works as a metaphor for what the author names as a double perspective: extroversion and introversion. The external force to extract the interior character of the object demonstrates to be highly gratifying enough for the individual who applies the effort into their manual work to internalise it to become a part of their personality: determined will and generous kindness:

> Thus, imagination is but the centre from which both ambivalent directions depart: extroversion and introversion. And, if we carefully follow images in their own details, we may notice that the aesthetic and moral values applied to them specialise these ambivalences. Images accurately effectuate – exposing and hiding – the thick will that fight in the bosom of the self. (BACHELARD, 2001, p. 28)[8]

As a result of this manual work, humankind has developed countless technologies which have changed life on earth, and have built some difficulties to extract the primitive element of certain images. Bachelard suggests the metaphor of the needle and the line that in spite of being an invention it may be still related to the composition of the bone and of the vine: both objects are meant to pinch and to connect. Along with these tools, the individual is prepared to face the prohibitions and the resistances of the external world, and is also capable of acting upon it and changing its nature. By making usage of the other three elements fire, water, and air, the individual has the opportunity to change the nature of the solid matter: applying fire to the earth or to the metal and plastic, the first is fertilised, while the second and the third ones are melted and flexible. When using water to alter solid matter composition, the individual must face a more resistant surface, and deal with the generous softness and revitalising character of the mud. Whereas suffering the blowing of the wind, the earth, the

[8] My translation.

metal and the plastic must face the corrosion of time and the unwanted and unwilling travel supported by the push of the invisible elementary air.

To what the dichotomy of hardness and softness is concerned, it is the first one that strengthens the forces of will. Being the one which is capable of illustrating the resistance of the external world, the individual struggle against solid and hard matter instead of suffering the same process with mud, for instance, which, as we have already noticed, can be molded and altered more easily:

> The words hard, hardness, which may appear in a sense of reality or even in a sense of a moralistic metaphor, thus, reveal both functions of language: to communicate objective meaning – to suggest sort of metaphorical values. Moreover, in the first moment of the exchange between teeming images and clear perceptions, images and metaphors are the ones which multiply values, valorise values. Often the word hard is the opportunity for the human strength, the sign either of a rage, or of a sense of pride, sometimes leading even to despise. It is a word that may not be laid calmly on things. (BACHELARD, 2001, p. 52)

Furthermore, it is also the hardness aspect of the solid matter that presents a metonymical character of the images. By imagining about the aggressive gallop of the horse, the individual is not fixed on the movement of the animal's fast displacement, the image expands to the fields in which the horse is running, for instance. When imagining about a tree, even though it may present a high quantity of aerial metaphors, the hardness of the roots is what makes it possible for the tree to keep on standing. The image of the roots sustaining the tree, the image may also be expanded to the external environment of the forest and the organic life that depends on the existence of such a tree, as the birds, for example, which will reward this vegetation by spreading manure to nourish it back, and by spreading its seeds to be germinated elsewhere. The softness aspect of the solid matter, on the other hand, is not able of altering anything, such as the mud that we have already mentioned earlier. Firstly, to reach the softness of the solid object, a mixture of two or more elements is needed in order to form this almost liquid thickness. The solid object is the one that suffers the action, while the external element, such as water, for instance, is the one that activates the process. According to Bachelard, this solution may symbolise a struggle of the individual:

> In other words – an exquisite example of this profound ambivalence which remarks the intimate accession of the dreamer to their material images -, this cooperation of substances may, in certain cases, originate a true fight: it may be an aquatic dissolvent challenge against earth – or even an absorbent

> challenge against dominant waters of the dry earth. (BACHELARD, 2001, p. 61)

Another relevant aspect of the soft aspect of the solid matter for this research is the meaning and the symbology of the state of mud. The professor and phenomenologist affirms that this state is the beginning of any formation: the clay that makes the vase, the mass that becomes the cake, or even the mixture that has created life. Thus, images of the soft character of the elementary earth relates to the fallacies of the past as the elementary fire suggests: it directs us back to the origins of the individual's formation, and, even though it may also relate to heavy images of darkness and negative aspects of images, such as the colour of the mud or the solution of all elements gathered together, it is the soft character of the elementary earth that prepares the individual and forms them to face the resistance of the external, hard world that is capable of pushing the individual forward in order to strengthen their power of will. Bachelard also explains that the dichotomy hardness and softness may become a cycle of the process of the individual's material imagination about solid matter. Either images related to the mass or the mud need to harden in order to evolve, and give a sequence for the images to come, or images related to solid objects, such as the rocks, crystals, minerals, bones, wood, may soften, and create an inversion of values during the imaginative act. Thus, some characters[9], Bachelard continues, may develop from the first stages of life, as their infancy and the attraction from the mud and mass, or they may never break out of this state, and enter adulthood still hanging on primitive images of the mass and mud, with inverted values, a psychological trait that will mark their trajectory within the narrative from the beginning to the ending. Regarding the hard aspect of the dichotomy of the elementary earth, the professor and phenomenologist classifies what he names as the petrifying reverie. During the imaginative act, the individual does not present the ability to control their own imagination, being possible the situation in which the scene created may be unpleasant or even unbearable. As being the case, the individual suffers the petrifying reverie, in which the person finds themselves in a frozen state, being unable to move and break free from such an image:

> Not all imagination is welcoming and expansive. There are souls which form their images due to a certain refusal to be a part of them, as they wished to

[9] At this point Bachelard makes allusion to the philosopher, novelist, and literary critic, Jean-Paul Sartre's *Nausea* (1938), whose character Antoine Roquentin presents this inversion and valorisation of the mud state throughout the narrative, being one of the most remarkable characteristics is that the story happens in the fictional city of 'Bouville", which literally means "mud town", when translated into English. Regarding the target novels of this research, Bachelard also states Heathcliff's preference and desire for dirt and being outdoors along with his stepsister Catherine.

> be withdrawn from life and from the universe. We feel them anti-fungal at first sight. They harden all landscapes. They enjoy the accentuated, contrasting, cutting, hostile ground. Their metaphors are violent and raw. Their colours are heavy and strident. They live by instinct in a paralysed universe. They make rocks die. (BACHELARD, 2001, p. 165)[10]

Concerning both novels which are the central objects of this research, we may not find the actual element throughout the narratives, but we may find the allusion to the primitive, material imagination embedded in the characters of Mr Fairfax Rochester and Nelly Dean. In *Jane Eyre*, the master of Thornfield Hall is the younger brother in a wealthy family, which has gained their fortune due to the investment in *plantations* in the lands of Jamaica. As the second son, Rochester is not the one who inherits the primary estates and assets, being, thus, indispensable an economical interesting union with a woman in matrimony both for the gathering of both fortunes and also for the continuation of the lineage of both families. However, as we may notice, Rochester's family arranges a union with Bertha Mason, and, having discovered that the supernatural events that Jane witnesses during the narrative are actually the character of the first Mrs Rochester wandering around the mansion, Rochester informs us through Jane's report that Bertha was mentally ill, and unable to live among others. Moreover, Bertha is locked in the attic so that her husband may not institutionalise his spouse, and, in his opinion, take a better care of her physical and psychological states. In this sense, Rochester is attached to the property of Thornfield, and, even though he remains traveling around the country due to his family's business, he eventually returns to the English countryside. Another element that hitches Rochester to that particular place is the presence of an illegitimate daughter, Adèle; after spending some time in France, Rochester lives a relationship with a dancer called Céline. Céline claims that the daughter is Rochester's, who does not truly believe in his mistress due to what he claims to have been a lack of commitment to him, and also because of the alleged lack of resemblance to him. Nevertheless, Rochester assumes paternity, and takes the young child to be raised by him in Thornfield; Adèle believes that her mother had passed away, and that was the reason why she had to move from her country and live with her father. However, later on the narrative, Rochester confesses to Jane that he was obliged to take Adèle, because Céline had run away to Italy along with a musician.

As we may notice, Rochester presents the dynamism of the elementary earth by always remaining and returning to Thornfield; and, even though he may travel and spend

[10] My translation.

some time away from the property, his roots are located there due to the elements that stuck him in the English countryside. As the perfect Byronic hero, loving and compassionate, Rochester must embody the dichotomy of the solid rock: the master of Thornfield evolves from the soft state in which he founded himself in when developing from childhood to adulthood by obeying the instructions of his family irrevocably, and chooses the hard way to deal with his problems and contradictions throughout the novel; Rochester, then, at the moment that Jane introduces him into the narrative, is living and reliving the petrifying reverie, since he faces a scenery and a situation he does not wish to be a part of, and, even though he tries to evade and escape whenever he finds the way to, the owner of Thornfield must return because of his obligations as a husband and a father. However, Jane, along with her aerial characteristics, using the dynamism of the wind on the weight of her words, lapidates him, and extracts the best of him, even though it might hurt her when discovering some facts that might go against her most intimate feelings and morality. When the process is finished, Jane Eyre's dynamic winds are capable of elevating and dragging Rochester's grains of sand in the verticality of life. At this moment in the narrative, Mr and the new Mrs Rochester find themselves in the last scenario of the novel, which is the house in Ferndean, a place opposite to Thornfield: it is smaller, cosier, and brighter; Rochester's health improves, and the family lineage is born there:

> "Jane! you think me, I daresay, an irreligious dog: but my heart swells with gratitude to the beneficent God of this earth just now. He sees not as man sees, but far clearer: judges not as man judges, but far more wisely. I did wrong: I would have sullied my innocent flower--breathed guilt on its purity: the Omnipotent snatched it from me. I, in my stiff- necked rebellion, almost cursed the dispensation: instead of bending to the decree, I defied it. Divine justice pursued its course; disasters came thick on me: I was forced to pass through the valley of the shadow of death. _His_ chastisements are mighty; and one smote me which has humbled me for ever. You know I was proud of my strength: but what is it now, when I must give it over to foreign guidance, as a child does its weakness? Of late, Jane--only--only of late--I began to see and acknowledge the hand of God in my doom. I began to experience remorse, repentance; the wish for reconcilement to my Maker. I began sometimes to pray: very brief prayers they were, but very sincere. (BRONTË, 2001, p. 441)

In the meanwhile, in *Wuthering Heights*, we may not find the elementary earth itself either, but we may find it embedded in the character of Nelly Dean. As well as the character of Mr Rochester, Nelly Dean was raised along sided with Hindley in the mansion as the daughter of the servants, and being some years older than Catherine, not only did she work as the housekeeper, but also as the caretaker of the children, witnessing the whole story about

which she will be narrating later on. Nelly, just like the earthly element, has never left the region of the North of England in which both properties Wuthering Heights and Thrushcross Grange are located, and, just like Catherine, in this case, is stuck in between the mansions, following the mother and the daughter afterwards. Having been in contact with the two main characters in the novel that, as we have already noticed, are the embedded primitive elements of fire and water, Nelly does not develop in the earthly cycle of the dichotomy softness and hardness: she remains in the soft state throughout the narrative, since Heathcliff is the representation of the elementary fire that burns the housekeeper's muddy composition of her behaviour, whereas Catherine is the representation of the liquid element that in contact with the soft also muddy state of Nelly turns it into an even more liquid state, and drags her, just like the fertile muddy bottom of a river (BACHELARD, 2001) from one property to the other:

> 'I certainly esteem myself a steady, reasonable kind of body,' she said; 'not exactly from living among the hills and seeing one set of faces, and one series of actions, from year's end to year's end; but I have undergone sharp discipline, which has taught me wisdom; and then, I have read more than you would fancy, Mr Lockwood. You could not open a book in this library that I have not looked into, and got something out of also: unless it be that range of Greek and Latin, and that of French; and those I know one from another: it is as much as you can expect of a poor man's daughter. However, if I am to follow my story in true gossip's fashion, I had better go on; and instead of leaping three years, I will be content to pass to the next summer - the summer of 1778, that is nearly twenty-three years ago'. (BRONTË, 2000, p. 44)

In this passage, Mr Lockwood, Heathcliff's new tenant, has already arrived and visited the property of Wuthering Heights, experienced the suspicious welcoming of his landlord, and allegedly seen the ghost of Catherine, asking permission to let in. Thus, Nelly is beginning to narrate the story so that Mr Lockwood may be familiar with what had passed there two decades before. By doing so, Nelly affirms that she has never left the region, and actually witnessed closely the events that have followed.

Differently from Mr Rochester, Nelly's petrifying reverie does not make itself present because of the unbearable situation she finds herself in, but due to the reason that the housekeeper of Wuthering Heights does not belong socially there. Nelly is not the daughter of the lord of the property nor the spouse of any member of the English aristocracy. The housekeeper remained there, because her mother had worked there before her as part as one of the servants of the mansion; by being socially invisible, Nelly found the solution for her life: dedicating her days to working at another family's property.

3 THE REPRESENTATION OF THE HOUSE: SYMBOLIC AND SOCIAL CONVENTIONS

3.1 THE GOTHIC SETTING: THE INSIDE, THE OUTSIDE, AND THE MOORS

Gothic literature received this nomenclature due to the medieval buildings in which the stories would happen and be located in. Even though the Goth culture had been deceased for seven centuries, Gothic novelists would be part of a movement in order to revive such cultural expression to react against the high and powerful rational moment in History, which was the Enlightenment period. By locating the stories in old and religious buildings, such as ancient castles, churches, and even monasteries, the authors were able not only to add supernatural events to their narratives, but also managed to mingle the realistic trend that had preceded the Gothic expression since the previous century, with the publications of Daniel Defoe's, Henry Fielding's, and Samuel Richardson's novels that would incorporate non-heroic characters into their narratives, and the description of moral and ethical commitment conflicts of 18th - century Britain.

As we have already seen in Chapter 1, the first Gothic novels have been classified as the Old Gothic trend, in which we have presented a high quantity of supernatural events, such as the appearances of ghosts, living statues, revealing dreams, as we may find in Horace Walpole's *The Castle of Otranto* and Clara Reeve's *The Old English Baron.* We may notice that the setting of the castles, churches, and monasteries collaborate for the mysterious events that take place in the narratives, in the sense that it increases the complexity of the situation reported: in *The Castle of Otranto,* for instance, we are presented to the conflict of Manfred not being the rightful heir of the property, and the hidden tunnels, secret doors, and rooms behind the castle's walls illustrate that there are facts of the mystery that we, as a reading

audience, are not aware of. Isabella runs away to the hidden labyrinth in the basement of the ancient property, Theodore is locked inside the giant helmet that had fallen from the skies in the first moments of the narrative, when, in the second moment, the young peasant, who we discover later on to be the true owner of Otranto, is obliged to hide and walk through the hidden passages in order to survive by escaping from Manfred's tyranny. Let us not forget that the secret tunnels of Otranto lead to a secret door of the church which is found in the surroundings of Manfred's kingdom, and that the friar who is responsible for conducting the place knows all the details of the suspicious story behind the plot of the narrative, and he is also the long-lost father of Theodore.

To what the second novel is concerned, *The Old English Baron*, we are also presented to a similar plot in which the rightful heir returns to reclaim his place and position in order to accomplish an old prophecy. We must also face haunted rooms and secret passages in order to understand what is really happening in the core of the story so that the structure of a story within another story may be complete. In the old English Baron's ancient castle, the East wing is supposed to be haunted, and no one can inhabit or even manage to make use of the floor. Later on the narrative, the old English Baron Fitz-Owen strongly suggests that Edmund, the young peasant lad, who was raised as one of his own children, to spend three nights there to prove his bravery. On the first night, Edmund explores the rest of the dirty ancient chamber, and finds out a secret tunnel that led to an even darker room. In the middle of the way down, he sees the glance of an old armour wandering on the labyrinth. On the second night, the young lad insists on exploring the mysterious room, and finds the old armour buried in the ground with a vivid blood strain on its chest. During his sleep, Edmund, then, dreams of a couple coming out of the secret tunnel, they walk towards his bedchamber, and, while the woman caresses Edmund's hair, she reports to the man in the armour that the person that lied there was their lost son. On the following day, Edmund questions whether the story is true or not, and, due to the revelations, he never gets to spend the last night there in order to seek for justice.

As we may notice, when the Modern Gothic comes to the picture in the turning of the 19th century, the Gothic setting remains as one of the most characteristics of the Gothic motifs, however it is substituted by the new mansions, since the genre had already suffered the shift, meaning, it had returned to the land of its origins, which was the British islands. The scenario evolved, but the function remained the same, illustrating the complex plots and contradictions described in those narratives. When Ann Radcliffe innovates the genre by suggesting natural causes to the supernatural events, not only did she revolutionised and

opened a new branch for new types of Gothic novels to come, but also stated what a proper Gothic narrative should be like with the distinction of the difference of what was horror and what was terror. As we have already seen in the first chapter of this research, the English author considered the former concept to be monstrous, since its scenes of damsels in distress and violence among characters would hurt the necessary decorum; whereas the later was considered the most sublime type of Gothic aesthetics, since it would only suggest the sense of terror on the reader audience, and not show horrible and bloody descriptions. During the 20th century, Ann Radcliffe's dichotomy would also be developed and worked on, referring to the horror Gothic to the male Gothic and the terror Gothic to the female Gothic. The first one is related to the narratives, such as *The Castle of Otranto*, *The Old English Baron*, in which we have as a protagonist a male character who finds himself in a conquest to accomplish his most inner wishes and desires not mattering whether they were obliged to terrify or tyrannise other characters in order to fulfil their will. Due to this primary characteristic, this kind of characters were considered and qualified as a hero-villain, because they possessed and presented a structure of a saga, meaning, a trajectory which they should pursue, and they also presented a conduct of a villain, because they would not have the goodness and honesty of a classical hero. Thus, the primary scenery of the male Gothic not only would be the ancient castle or the old mansion, but also the surroundings due to the fact that male protagonists would have the possibility to wander in the external world, since they would occupy certain social positions, such as a principality, as it is the case of Manfred, or the stepson of an old Baron, as it is the case with Edmund. Regarding the Female Gothic, it is related to Ann Radcliffe's published novels, and both of the literary works of this research, *Jane Eyre* and *Wuthering Heights*, due to the fact that, differently from the Male Gothic, they present as the focus of the narratives a female protagonist, a heroine. These characters must face a contradiction, and surpass countless obstacles all related to the dominant patriarchal world they find themselves in, and social conventions, such as incest and the tyrannical control of the male antagonist (DAVISON, 2009). In this sense, contrary to the hero-villain, the female protagonists are not able to wander freely in the external world mainly because their movements depend upon the transition from one position to the other: daughter, wife, lady, and motherhood. Therefore, the domestic environment prevails in the narratives whose focus lies of the female protagonist, because it is there that we may find their movements and transitions. In both novels which are the target objects of this research, we are presented to mainly domestic scenarios: in the first one, *Jane Eyre*, we may accompany the homonymous character wandering through five different literary contexts, Gateshead Hall, the house in

which Jane spends the first years of her childhood under the care of her aunt and uncle; Lowood Institution, the boarding school to which she is sent, and ends up working later on the narrative as one of the teachers; Thornfield Hall, the property of Mr Rochester in which Jane works as the governess of the little French girl Adèle, and gets involved with her own master; Moor House, the place to which our protagonist moves in order to escape the immoral situation she finds herself in, when the secret of Bertha's hidden figure in the attic is finally revealed; and the country house of Ferndean, the place to which the couple Jane and Edward Rochester moves in order to start a new life as husband and wife.

Concerning the second novel, *Wuthering Heights*, only do we have two major scenarios the homonymous property, in which we find as the residents the Earnshaw family, and Thrushcross Grange, in which we find as inhabitants the Linton family. Even though Catherine finds herself in a different position as Jane, since the first is the daughter of a wealthy family with a long lineage, the movements Catherine is able to accomplish are closely related to the social position she embodies throughout the narrative: as the daughter of the lord of the neighbourhood, our heroine must remain in the family's mansion up to the moment she may contrive into a socially equal matrimony, which is not possible, according to her inner feelings and impulses, as we may have already noticed earlier. In order to please both her wishes and what was expected of her, Catherine manages to try to take Heathcliff along with her to her new life as Lady Linton.

In both novels, we may notice that the respective scenarios react to what is happening at the moment of its narration: in *Jane Eyre*, Gateshead Hall is a big mansion that hides several mysteries about Jane's life, as we end up learning towards the ending of the narrative that our heroine had other relatives in the Madeira island from who she inherits a great fortune. Jane is not welcome there, and the brutality with which she is treated by her aunt and cousins is illustrated in the suffocating passage of the red room. When Jane finds herself in the boarding, which is the lowest point of her narrative, the school is described to be in a terrible condition, the girls would starve, feel cold day and night, and the treatment by some of the staff and Mr Brocklehurst was extremely hostile. It is only after the typhus epidemics that the school would be improved, and not only the building itself reacted to it, as becoming cosier, brighter, and warmer, but also the inhabitants would feel more welcome. Having moved to Thornfield Hall, Jane faced also a dark and cold abandoned mansion along with its abandoned inhabitants, such as the staff and the little Adèle. As Jane walks around the property and little by little unravels some of the buildings mysteries, such as the strange noises that come from the attic, we, as a reading audience, would discover the same facts as

our heroine. At the moment that Mr Rochester arrives at Thornfield, the location lights up along with the great vitality that he brings about: being the master of the place, Edward Rochester must walk around the property in order to verify its conditions, the work which his servants had been accomplishing, and the rest of his responsibilities, such as the education of his daughter. Shortly after that passage, the house is full of guests, playing different sorts of games and charades. In Moor House, we are presented to a smaller and colder place in which Jane has the opportunity to wonder and consider some aspects of her trajectory, as the revelation, and consequently, prohibition of her union in matrimony with Rochester and to acknowledge her feelings and desires towards her loved one. Thus, the property finds itself in the loneliness of the moors, illustrating the time and space that the homonymous protagonist needed. At last, the property of Ferndean, even though it states for an old and antique building that has belonged to the Rochester family for quite some time, shines high and bright along with the uncommon happy ending of the main characters by remaining together, according to Jane's ideology of morality and ethics, raising their family by counting on one another along with Rochester excellent recovery of the fire accident:

> The manor-house of Ferndean was a building of considerable antiquity, moderate size, and no architectural pretensions, deep buried in a wood. I had heard of it before. Mr. Rochester often spoke of it, and sometimes went there. His father had purchased the estate for the sake of the game covers. He would have let the house, but could find no tenant, in consequence of its ineligible and insalubrious site. Ferndean then remained uninhabited and unfurnished, with the exception of some two or three rooms fitted up for the accommodation of the squire when he went there in the season to shoot. (BRONTË, 2001, p. 425)

In *Wuthering Heights*, we are presented to a similar situation due to the fact that both of its major scenarios also react and depict the condition of its inhabitants. In the homonymous property, Mr Lockwood describes the state in which the mansion finds itself in: it is filthy, dark, cold, there are animals spread around the rooms, such as the dogs which Mr Lockwood passes by in the way to the kitchen. We may make a comparison between the state of the house along with the state of the family; in the first part of the narrative in which we would have a more free way of behaving, meaning that Catherine would have the liberty to walk, play, and ride around the moors in the surroundings of the property side by side with her stepbrother Heathcliff, illustrating an ungendered childhood provided by their father and protector Mr Earnshaw (DAVISON, 2009), whereas in the second moment of the narrative we would have Heathcliff as the new lord of the mansion and the chaos it had turned into due to

his most inner desire for revenge not only to punish Catherine for making him desire her so badly but also to conquest the ownership of both properties in order to punish those who had humiliated him due to his origins and the fact that Heathcliff had no family name to provide for him a respectable position:

> One step brought us into the family sitting-room, without any introductory lobby or passage: they call it here 'the house' pre-eminently. It includes kitchen and parlour, generally; but I believe at Wuthering Heights the kitchen is forced to retreat altogether into another quarter: at least I distinguished a chatter of tongues, and a clatter of culinary utensils, deep within; and I observed no signs of roasting, boiling, or baking, about the huge fireplace; nor any glitter of copper saucepans and tin cullenders on the walls. One end, indeed, reflected splendidly both light and heat from ranks of immense pewter dishes, interspersed with silver jugs and tankards, towering row after row, on a vast oak dresser, to the very roof. The latter had never been under-drawn: its entire anatomy lay bare to an inquiring eye, except where a frame of wood laden with oatcakes and clusters of legs of beef, mutton, and ham, concealed it. Above the chimney were sundry villainous old guns, and a couple of horse-pistols: and, by way of ornament, three gaudily-painted canisters disposed along its ledge. The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green: one or two heavy black ones lurking in the shade. In an arch under the dresser reposed a huge, liver-coloured bitch pointer, surrounded by a swarm of squealing puppies; and other dogs haunted other recesses. (BRONTË, 2000, p. 2)

To what the second scenario is concerned, Thrushcross Grange resembles exactly the opposite of Wuthering Heights; being the typical house of the new English bourgeois of the 18th century, the mansion of the Lintons is not made of old stones, it is clearer, with long and wide windows towards the patio of the property; it is also brighter and plainer. There are no secrets embedded in Thrushcross Grange, and, thus, we have access to the rooms. Inside of such a property, we find the inhabitants: the couple with a pair of young children, Edgar and Isabella. Both of which also resemble exactly the opposite of Catherine and Heathcliff, since we are informed by Nelly's narration the young lad was raised to take the place of the father; just like the rooms in his own house, Edgar Linton knows the role he must play in order to keep the routine happening regularly, while the lass was raised to portray the position of a future lady.

> The light came from thence; they had not put up the shutters, and the curtains were only half closed. Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw - ah! it was beautiful - a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers. Old Mr and Mrs Linton were not there; Edgar and his sisters had it

> entirely to themselves. Shouldn't they have been happy? We should have thought ourselves in heaven! And now, guess what your good children were doing? Isabella - I believe she is eleven, a year younger than Cathy - lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog, shaking its paw and yelping; which, from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begins to cry because both, after struggling to get it, refused to take it. We laughed outright at the petted things; we did despise them! (BRONTË, 2000, p. 33)

In this sense, the Gothic settings play an important role in the construction of the complex plots of which the literary genre demands in order to expose social conventions in which both of the heroines are included in. To better illustrate the relevance of the of the influence that the domestic environment may apply on the characters, in *The Poetics of Space* (1996), Gaston Bachelard, says that the spaces created and described in the novels are more than mere scenarios for the characters to act and, thus, the story continues: mansions, dark rooms, basements, worn by time, correspond to the collective imagination that we share as a species. Therefore, space, in fiction, responds to the psychological levels of the conscious and the unconscious. Our home is the first environment that we find ourselves in during the first years of life, and it is from this space that we start to organize ourselves and to training us as people but also how we find out how the world around us works. It is the first space that we control and it is in him that we received the first pruning social, that govern the behaviour of a human being psychologically mature, and, because of this, we carry this structure for the rest of our lives, and we apply it to other spaces and domains that we know:

> Thus the house is not experienced from day to day only, on the thread of the narrative, or in the telling of our own story. Through dreams, the various dwelling-places in our lives co-penetrate and retain the treasures of former days. And after we are in the new house, when memories of other places we have lived in coming back to us, we travel to the land of Motionless Childhood, motionless the way all memorial things are. We live fixations, fixations of happiness. We comfort ourselves by reliving memories of protection. Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost. (BACHELARD, 1969, pp. 5-6)

In this way, the three scenarios that we have in *Wuthering Heights* become far too revealing. We are introduced to the home of the Earnshaws, old and battered, carrying three centuries of

history; the house of the Lintons, new, beautiful, functional and sunny, but empty of tradition, and unable to enforce respect; and we have the moors, the woods, the heather, the wind, the cliff of Penistone Cragg, with the Cave of the Fairies in its base. Only the presentation of these three environments already says much about the impasse of the novel: Heathcliff and Catherine are, on the one hand, doomed not to achieve their desires for one another – the scenarios of the two houses indicate why. On the other hand, the affinity of the two, which reveals itself entirely when they are alone and together in the natural environment, reveals that their souls could not be separated from one another. In accordance with what Bachelard states, the ambience of Wuthering Heights brings with it the cultural characteristics and literary peculiarity that determine the social relations among the characters that inhabit the two properties, where the story happens, the issue of marriage and all that it represents in that particular situation, as well as the resulting destination, and in the future of the main characters and secondary ones. The questions of the environment and of architecture are an important part of that core narrative.

Regarding the novel *Jane Eyre*, we see that there are exactly five spaces, which possess a vital role in the trajectory of the heroine of Charlotte Brontë: Gateshead Hall, the house in which she lived with uncle and aunt, Lowood Institution, the boarding school, where she spends several years of her life, Thornfield Hall, where she plays the role of a preceptor, and that would be classified as a space of greater dedication within the narrative, Moor House, and Ferndean – these last two are spaces in which intended for little attention, since, in addition to knowing the rest of his family, could weigh enough to return to Thornfield to hear the whisper of his beloved, calling it by its name. While in the first novel, there are two spaces that steal the scene for the whole story, the mansion of Wuthering Heights and the second property of Thrushcross Grange. It is of fundamental importance to highlight the real situation in which the two heroines fit in these environments: the first one, Jane, does not belong in fact to any of these spaces and institutions, since, when she lost her ties with her closest family, came at the mercy of the care of uncle and aunt, living in their property as a mere visit, or as a kind of servant that her aunt used to treat in the manner which he judged to be the best. When she was at the boarding school, as well as the other girls that were there, Jane was just one more for the care of strange people. In the mansion of Thornfield Hall, working as the preceptor of the daughter of her master, Jane was also seen as merely one more member of the team of employees, whose function was to maintain the care of the house and the host family. Thus, we can see that Jane had more freedom to transit through these spaces, already protected, to a certain extent, by the invisibility that her personal and financial situation in the

coming to the English society of the 19th century, did not present the proper links to the social roles dictated to the social positions. However, the situation in which Catherine Earnshaw found herself in was exactly the opposite of Jane, because, unlike the former, she definitely belonged to the property by being the daughter of the owner of Wuthering Heights. This role carries with it great responsibilities since there is a tradition of the family to which the social rules dictate that Catherine meets with her duty. When switching definitively to the adjoining property due to the marriage occurred, Catherine passes from the function of an heir to the role of the lady of the mansion, meaning, her duty now is to comply with the care of the property, and ensuring the lineage necessary for the family to keep it where it is and where it is located. With this, it is possible to affirm that Catherine is not invisible to the eyes of the society that, in order to continue functioning to keep the same old English aristocracy, it is of the highest importance that this character fulfils their role. Choosing to build a life with the supposed stepbrother is no longer viable as it is determined to believe until the end, leading to the downfall of both characters.

If we consider the verticality of the house, as suggested by Bachelard, it is possible to see with clarity the significance of and the influence that the spaces have on the characters and on us, readers, consequently. The house, therefore, is a construction of vertical images, whose floors and rooms refer to the levels of conscious and subconscious human: the attic and the rooms, in the higher parts of the house, referring to the level of dreams and imagination, the living rooms and dining rooms, the first floor of the properties, relate to the level of the conscious, or with the layer of the mind which, once formed and mature, Catherine knows that to live in group and to survive she must hide and wear a mask, in the name of appearances, concealing her true dreams and desires. And, finally, the basement, the underground level, refers to the level of the unconscious, part of the psychological human in that we keep the wishes and innermost desires which sometimes, we do not even know that we have there. With this design of the house according to the primary relationships that we have established since the beginning of life, we can see that the passages are decisive, as both go in accordance with this scheme: Catherine Earnshaw aims to satisfy her desire to stay with Heathcliff when she dreams in her room about innumerous ways of how to make their plans work; it is in the living room that receives the train of Edgar Linton and his proposals of marriage the moment that you just adhere to third-party charges, and corresponded to the expectations of a woman of her position; is on the moors, space away, and to the detriment of it, the social rules do not apply due to the fact that the rules of nature differ from the rules arbitrarily created by different cultures, that Catherine and Heathcliff are exchanging vows of

love and promises of the future, the most deep and sincere; it is in a dark room, on the second floor of the mansion Thornfield, Jane must overcome the traumas of childhood to stay locked in the dark for many hours until you fall asleep from fatigue; it is in the living room where Jane and her employer, Mr Rochester, meet and have the opportunity to meet with an equal dialog– considering the situation of women in that particular community and time, however, governed by the boundaries of civility; it is in the attic that the lord himself, Rochester, hides the first wife, who was taken by madness, and is not accepted to live together anymore; it is in her room that Jane presents us with the dreams scarier and the fears are more irrational with ghosts and door knobs that move by themselves.

> The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne. (BRONTË, 2001, p. 15)

Having discussed the external and the domestic environments, another important scenario which highly influences the construction and the trajectory of both heroines, Jane and Catherine, is the wild nature of the moors. Being one of the most typical English vegetation, the moors surround the properties we find in *Jane Eyre* and *Wuthering Heights*. Differently from the domestic environment, these wide, green fields provide the loneliness necessary for privacy, and most importantly, they also provide no social rules (BACHELARD, 1958). Thus, Jane and Rochester may find the private space to explore one another, regarding their mutual feelings, even though we are presented to conversations between governess and master by the hearth of the drawing room of Thornfield. Nevertheless, it is on the moors behind the mansion where, sitting on a small bench made of stone, that both characters finally reveal their feelings, and make plans for a future marriage. By the moment that Jane and Rochester stand up, and enter the house, a lightning strikes the small tree behind the bench, foreshadowing the events that would follow such a move. In *Wuthering Heights*,

the presence of the moors is even greater due to the fact that Catherine and Heathcliff would spend most of their childhood playing and hiding in the surroundings of the homonymous property. In the middle of nature, Catherine and Heathcliff possess the liberty to be themselves and express their most inner impulses and desires without facing the general and social prohibition (BACHELARD, 1964). Moreover, they express their love for one another making usage of metaphors related to natural events and cycles, such as the moment when Catherine confesses to Nelly in the kitchen that the love she had for Edgar worked as the leaves in the winter, bright and full of life in the summer, just waiting for the change of weather, while the love she had for Heathcliff "resembled the eternal rocks beneath" (BRONTE, 2000, p. 59). Differently from *Jane Eyre*, the natural events does not accompany the characters behavioural mood, nature is hostile towards Catherine's and Heathcliff's feelings, whereas nature respects Jane's changes of humour by being sunny whenever she felt whole and fulfilled, such as it is the case when she accepts Rochester proposal, and it is cold and dark whenever she feels sorrowful and broken-hearted, as it is the case when she leaves Rochester and the mansion to live in Moor House, for instance.

Thus, the Gothic literature arises in the moment in which the English novel, which had already included, in the context of the literary, the moral conflict and commitment, that modern society came to experience in the exhaustion of an extremely rational period as the Enlightenment. The Gothic genre is, then, the means by which the greatest fears of the mentality and of the social thought expressed in the narratives of literature, featuring elements clearly terrifying, such as ghosts, dark places and the dark and secret identities, but target the main problems, as the two novels of the Brontë sisters Brontë illustrates: the mixture of blood among the different social classes and the loss of control of the mind.

3.2 DIURNAL AND NOCTURNAL IMAGES: THE EXTERNAL INFLUENCE ON THE INTERIOR OF THE HOUSE

Gilbert Durand, a disciple and a follower of the ideas of Gaston Bachelard, regarding the arguments developed according to the theories of the imaginary, in his thesis entitled *The Anthropological Structures of the Imaginary* (2002), inquires psychical questions about the collective imaginary, symbolic anthropology, and mythology. The professor and anthropologist agrees with Bachelard when he states that humankind has learned to express

inner desires, impulses, and ideas through images, however, Durand goes forward when he affirms that a community only perpetuates itself if the institutions that rule that society lie on solid collective beliefs. Myths and symbols are the manners with which human consciousness constructs historical meaning. Thus, According to Durand (2002), the imaginary depends upon three basic schemes, the heroic myth, the mystical myth and the dramatic myth; the first refers to aerial images of standing up, for instance, being related to male images due to phallic symbols, while the second relates to images of excavation, interiority, being related to female images, whereas the last is constituted by images of the movement, of rhythm that balance male and female forces of the images.

In the work of his thesis, the anthropologist develops the idea that images follow two regimes: the diurnal and the nocturnal. Parting from the premise that before the distressful conscience of the proximity of death, the individual seeks imaginative attitudes that pursue denial of such a fact, and aim to surpass this inevitable destination by transforming and inverting its meaning into a more comforting feeling. These imaginative attitudes result in the perception, production, and reproduction of symbols, images, myths, and archetypes by the individual. This group of symbolic elements forms the imaginary, whose main function is to take the individual to mental balance before the perception of temporality, and consequently, of finitude. The diurnal regime works as the contraposition to the nocturnal regime since the professor believes that without darkness, there cannot be any light, however, the former may exist without the later, being the nocturnal regime independent. The images that concern the diurnal regime are divided into three kinds of symbols, the teriomorphic, the ones who present the shape of an animal, such as the horse, the ox, and the spider; the nictomorphic, images that relates to darkness and obscurity, such as the hour of twilight, which stands for the most mystical hour of the day, since we do not know whether it is the beginning of a new day or the ending of the previous due to the display of the colours of blue, orange, and black in the skies (SEDGWICK, 1986); and finally the catamorphic symbols, which stands for the dynamic images, more specifically, the image of the fall as the first and most primitive fear of human kind.

To what the first set of symbols is concerned, Durand states that the animal imagery is the most common and frequent one, since our infancy, and adds that, even though a small child may not be familiar with the picture of a fox, the infant still relates the idea of witness to the animal, for instance (2002, p. 69). When analysing the symbology of the animalist images, it is essential that each of them is observed collectively due to the fact that:

> Beyond its general and archetypical significance, the animal is susceptible of being overdetermined by particular characteristics which are not connected directly to its animalism. For example, the serpent and the bird […] are only, inasmuch, animals in the second instance. What highlights in them are the non-animalistic qualities: the digging and the shedding of skin which belongs to the serpent also belongs to the seed, the ascending and the flight that the bird shares along with the arrow. This example takes us to the essential difficulty of archetypes: the juxtaposition of motivation that always provokes a semantically polyvalence to the level of the symbolic object. (DURAND, 2002, p. 71)[11]

The reason why the animalistic images are extremely close to the imaginative act of the infants is due to the animate scheme, since the restlessness means the same to both, and it is provoked by the fast and rebel movements, and Durand continues to illustrate that this correlation demonstrates the origins of the fear of change, meaning the terrifying notion of the passage of time. The very first childish experiences of change are highly painful since it breaks off the eternal comfort: birth, the first contact with the external world, and the separation of the mother (2002, p. 74). As we may notice, a reference to both of our heroines may be accomplished due to the fact that, in *Jane Eyre*, the homonymous character is greatly accustomed to the dynamism of the change, since she is separated from her family early, furthermore, in order to survive, Jane must learn how to behave in the five scenarios she is passing through. Not for nothing she compares herself to the image of the bird at the moment she communicates Rochester about her departure:

> "Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation."
> "I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you."
> Another effort set me at liberty, and I stood erect before him.
> "And your will shall decide your destiny," he said: "I offer you my hand, my heart, and a share of all my possessions."
> "You play a farce, which I merely laugh at."
> "I ask you to pass through life at my side--to be my second self, and best earthly companion."
> "For that fate you have already made your choice, and must abide by it."
> "Jane, be still a few moments: you are over-excited: I will be still too."
> A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of the chestnut: it wandered away--away--to an indefinite distance--it died. The nightingale's song was then the only voice of the hour: in listening to it, I again wept. Mr. Rochester sat quiet, looking at me gently and seriously". (BRONTË, 2001, p 252)

[11] My translation.

In *Wuthering Heights*, we are also introduced to a similar situation when we take into consideration the fact that Catherine had also suffered the loss of her mother, and was being raised by a more progressive father in the sense that Mr Earnshaw would not insist on a conventional treatment with his daughter. Catherine is described to be an excellent horse rider, and, as much, the gift she asks for her father during the trip to Liverpool is a horsewhip. Along with the symbology of the image of the bird, the professor and anthropologist also dedicates some words to the shape of the horse. Widely known to be connected to the dynamism of velocity, Durand suggests three manifestations for the image of the horse: the one which is related to the symbology of the sun, the solar horse, whose correlation between animal and hellish darkness is known to be a long inherited collective archetype due to its unceasing transitions; the second manifestation regards the symbology of the water, the aquatic horse, whose correlation between animal and the violence and the force of current waters make allusion to the running movement of the steed; being the last manifestation related to the symbology of the thunder, which is actually the combination of both solar and aquatic horses, when we realise that it takes the rainy cloud plus the warmth of the meteorological event to also compose the lightning. As we may notice, in both novels which are the object of observation of this research, we may find two episodes which point out to the image of the horse: In *Jane Eyre*, the character-narrator meets the master of Thornfield Hall by accident, when his horse almost runs over Jane, and Rochester falls from its back. Even though Rochester has been related to the earthly element in the previous chapter of this thesis, referring to the low dynamism in his behaviour and attitudes, presenting the quality of remaining in Thornfield due to his responsibilities, Mr Edward Rochester takes the function and the reaction of the equestrian animal, since:

> It is always an anguish that motives one another [the ox], and especially, an anguish before the change, before the escape of time as well as before the bad meteorological weather. This anguish is overdetermined by all accidental perils: death, war, the flotation, the escape of the stars and of the days, the strike of thunder, and the rashness of the hurricane…Its essential vector is the animate scheme. The horse and the ox are only symbols, culturally evident, which send and send over again to the warning and the escape of the human animal before the animate in general. This is what explains the reasons why these symbols are easily interchangeable, and can always, in the Bestiary, find cultural or geographical substitutes. (DURAND, 2002, p. 83)

In the moment that Rochester runs into Jane, the later is sit on the rocks of the moors surrounding the property of Thornfield. Far away, the governess hears and sees the silhouette

of a horse, dog, or even lion coming towards her. Instead of becoming frightened, Jane remembers old Bessie's stories about a northern spirit, called Gytrash. Having recognised the shape of the horse, Jane is able to also catch the sight of a dog, accompanying his fellow animal, and the horseman, whose elder and rubbish appearance would remind Jane the image of a lion. According to the English folklore, the Gytrash is a phantasmagorical figure, whose appearance functions for the warning of the death of a close friend or relative; we may notice that this first meeting between Rochester and Jane may foreshadow the death of Bertha, and the future dependence of the first, referring to the second due to the tragedy that takes place in the end of the narrative. Another interesting fact is that in this moment the master of Thornfield finds himself disabled since he hurts himself when falling from the horse. This incident not only works as a factor of equality between them but also the future situation which is about to succeed later in the novel.

In *Wuthering Heights*, spoiled Catherine does not receive the so expected horsewhip from her father. Instead, she has been given a third brother, who could not pronounce a single word due to his shyness and exposition, being dragged into the bosom of a strange family in the northern region of England. As a child, Catherine would grow gradually fond of Heathcliff to discover later in the narrative that her union with her beloved one was impossible due to social and economic conventions. As so, Catherine accomplishes her personal vendetta against those who would forbid her most inner impulses and desires by weighing down the heavy whip on the characters that would come close to her core.

Also regarding the theriomorphic images, we may notice that Catherine's and Heathcliff's behaviour when they would get out to play and to walk in the fields of the moors may be related to the primitive and animalistic behaviour of such images and symbols. By being raised ungenderly (DAVISON, 2009), they were closely related to nature, becoming the scenario in which they would feel most comfortable when considering that both during the first part and the second half of the narrative, the couple of protagonists would seek one another. Accordingly to the primitive elements that they convey, Catherine and Heathcliff may also be related to the figure of the spirit of the aquatic and solar horses, respectively, due to the fact that Heathcliff symbolises the transitions that occur in the Earnshaw family in his first arrival as the literary element of the other. In his second arrival, Heathcliff not only alters the lives of the inhabitants of the property of Wuthering Heights, but also impacts the lives of the Linton family, since he seeks revenge against what the figure of Edgar would represent – the rightful companionship to a young lady as Catherine – and against the suffering that Catherine had put him into by scheming such a plan of remaining with both neighbour and

stepbrother. Thus, Catherine stands for the horse of the waters, since her current flow drags everyone else along, and runs directly to the open sea, completing its cycle of life.

Concerning the second group of images, the nictomorphic ones, this set of symbols refers to the idea of darkness and obscurity. As we have already seen, the hour of twilight is mystical by itself, and, according to Durand (2002), the ending of the day or even the midnight may leave on us the terrifying idea of what is unknown, since we cannot see what is standing in front of us, and because it is a collective memory that it is the time in which wild animals and infernal monsters get out of their lairs in order to seize innocent bodies and souls. Contrasting this nocturnal image in the diurnal regime, we may analyse it as it is without further distortion since the images of the day allow us to observe the symbology of collective imaginary clearly. As so, this is one of the reasons that the negative aspect of darkness is incorporated to its images, and the symbology of blindness is commonly considered as negative due to the correlation to the archetype of the old blind wise man. Durand argues, then, that on the one hand, blindness may refer to the passage of time, whereas, on the other hand, it may be taken as an enhancement to the power and ability of clairvoyance. In *Jane Eyre*, we may notice the effect of blindness in the eponymous character in the sense that she cannot see the presence of Bertha within the walls of Thornfield Hall, even though she can feel that something is happening there. Another symbol of the darkness and obscurity regarding the individual's sight is the image of the mirror; according to Durand (2002), the mirror works as much as the deep, profound, and dark waters that stands for an invitation for the individual to drown. In this sense, in *Wuthering Heights*, we are presented to the androgen figure of Catherine and Heathcliff (GILBERT and GUBAR, 2000), as a doubled, mirrored image, in which he is compelled to immerse into her waters due to the calling of its darkness and profoundness.

The last group of images that are related to the evasion of the idea of death and finitude is, thus, the catamorphic images. At this point, the professor and anthropologist agrees with his mentor Bachelard that the first and the most primitive fear of the human collective unconscious is the fear of the fall. Falling works as one of the vivid anguishes of the metaphor of darkness and obscurity, and has accompanied humankind since its birth due to the fact that the infant must learn how to stand up, and give the first steps. As the individual grows and mentally develops through their trajectory in life, the fall gradually becomes more abstract to the point of a metaphor. As we have already seen in the first chapter of this research, Catherine and Isabella suffer two opposite falls, the first from Hell to Heaven, whereas the second falls from Heaven to Hell (GILBERT and GUBAR, 2000). However,

Durand deepens up Bachelard's discussion of the matter of the fall by bringing it closer to the image of the blood, demonstrating that the flow and the aging of the blood point out directly to the idea of finitude.

The Diurnal regime, therefore, stands for the antithesis of the darkness presented in the Nocturnal regime. According to the obscurity of the night, in this second regime, there is an inversion of the images connected to the fear of death, prominent finitude, and the passage of time. In this process of inversion of values, the symbology of the fall turns into the symbol of the descent, while the symbol of the abyss becomes the symbol of the cavity:

> We may, thus, infer the perfect isomorphism, in the inversion of the diurnal values, of all the symbols engendered by the scheme of the fall. The crack inverts to swallowing, the fall restrains itself in a more or less voluptuous descent, the solar giant sees himself mercilessly reduced to the role of the Little Thumb, the bird and the taking off are substituted by the fish and the fitting. The threat of the darkness inverts itself in a blessed night, while the colours and paints are substituted by the pure light and the noise […] the nocturnal hero transforms himself into melody and comes to substitute the distinction between the spoken and written language by the unspeakable. (DURAND, 2002, p. 235)[12]

Those being the symbols of inversion, Durand also makes allusion to the symbols of the intimacy, the tomb and the cemetery becoming the baby cradle and the new residence beyond death. In this sense, the afterlife passes to be considered as a positive aspect of the destiny, and what seems terrible and horrifying under the point of view of the diurnal regime becomes a desirable fate. Thus, once more, Durand parts from the argument of his mentor Bachelard, when he states that the house that we live in is the first space with which we have contact, and through which we are presented to the psychological and social organisation of a life in a community. However, the professor and anthropologist deepens the analysis of the French phenomenologist by saying that, due to such radical inversion, the cavern-house (DURAND, 2002) is not only the space which we dominate and suffers the first general prohibitions, but it is also the extension of our body:

> The proper organisation of the compartments of the apartment or the shack: the corner where the individual sleeps in, the place where meal is cooked and prepared, the dining room, the bedroom, the dormitory, the living room, the barn, the fruit house, the farm, the attic, all of these organic elements bring along anatomic equivalents more than architectural fantasies. The house as a whole is more than a mere place to live, it is a living creature. The

[12] My translation.

> redouble, overdetermine the personality of the one who inhabits it. (DURAND, 2002, p. 243)

Taking into consideration both novels *Jane Eyre* and *Wuthering Heights*, in the first narrative, we follow the heroine's steps throughout five different spaces, in which we are presented to the conditions both the buildings and the inhabitants of such places. Gateshead Hall illustrates the proper situation of the Reed family and the mysteries which contains regarding the unknown part of Jane's life. The episode in the red room is an example of that, and we must also consider the small room in which Jane would sleep in, sharing with the servant of the house, Bessie, the only one that would truly care for the 10-year-old child, demonstrating as well the lack of Jane's presence and personality within those walls. Lowood institution showing the rational distribution of its buildings, not alone the coldness of its walls, demonstrating the hyper rationalised and strict personality of its master, Mr Brocklehurst. When the headmaster is disconnected from the boarding school due to the epidemic that ravages there, Lowood suffers the changes of its new inhabitants' voice and personality. Jane remains there for six years a tutor, and claims that life had improved considerably. Concerning Thornfield Hall, we are presented to a mansion which possesses too many rooms that hide secrets within just as much as the teasing first impression of the Byronic personification of Mr Edward Rochester. Whenever he is away from the property, the place shuts down, and loneliness and peacefulness seem to reign for Jane's personal happiness; in the moment that Rochester returns, the house is opened to the outside in order to keep the big secrets still secrets, the more Jane unravels his personality, meaning, that she is able to know him better, we are introduced to a new room of the house up to the moment that we manage to know all of the facts, and Bertha comes to the picture at last, solving all the suspicious supernatural effects that had been taking place throughout the narrative. As we may know, Jane runs away to the property of Moor House, a place which expresses perfectly the state of mind and body of the homonymous protagonist. After such a betrayal of her trust, Jane seeks silence and ease in order to gather her mind together so that she may conceive what she truly wants, desires, and most importantly, can live with. Finally, the property of Ferndean illustrates the personality of the new Rochester family that is living within the faraway house in the middle of the forest; it is cosier, showing their state of happiness and equality not only economically but also socially and mentally.

In the second novel, we have portrayed two major scenarios, Wuthering Heights and Thrushcross Grange, the first one revealing the disorganised structure of the Earnshaw family,

while the second demonstrates the plainness and the clarity of the Linton family, who belonged to the new English bourgeois, bringing about a certain contrast according to the behaviour of the Earnshaws due to the fact that the Lintons were not attached to the old values of the old world. While the old Mr Earnshaw remained alive, the only aspect that may be considered regarding the mansion is its already mentioned disorganisation, conversing easily to the easy-going way that he would take his life, the growth and the raise of both of his children. In the moment that Mr Earnshaw passed away, the house remained straight to the eldest male in the family, being Catherine's brother, Hindley. Coming from the city along with his pregnant wife, the new Mr Earnshaw decides to run the place as he best conveyed, and expels Heathcliff from the main house so that he could take his rightful place as one of the servants, living in the barn. When Frances, Hindley's spouse, also passes away giving birth to Hareton, the eldest Earnshaw gives in, and hands him into drinking and other vices, such as the opium. Thus, the mansion of Wuthering Heights begins to fall apart gradually, especially when Catherine leaves the house to become the new Mrs Linton. The mansion becomes dark, dirty, and filthy, according to Nelly. Three years after Heathcliff's departure, he comes back with a fortune in his pockets possibly due to a position regarding the army. Heathcliff finds Hindley in that state, and persuades him to keep on gambling the little money that still remained so that Heathcliff could buy his property, and, at last, become the owner and master of Wuthering Heights. However, his intentions are not meant to improve either himself, nor the conditions of such a broken family, and puts his revengeful plans into action. After Catherine's death, it is now Heathcliff that finds himself in a miserable situation, since the death of his beloved one was too painful for him to bear, his marriage had already fallen apart due to the fact that the reason why he married Isabella was because it was part of his plan to invade Edgar's family core and inherit Thrushcross Grange. By the time that Mr Lockwood moves to the North of England, and visits his landlord, our narrator and interlocutor report his first impressions of the place: the aspect of an abandoned house along with animals, a pair of dogs, spread in the kitchen. In the passage in which both Heathcliff and his son Linton Heathcliff are already deceased, young Catherine grows fond of little Hareton's character, and, according to Nelly, they are about to be united in matrimony. In doing so, the inhabitants of Wuthering Heights close its doors forever, and move to the brighter and warmer property across the fences, Thrushcross Grange.

Considering the verticality of the domestic environment, Durand (2002) adds to Bachelard's scheme of the correlation of the lairs of consciousness and unconsciousness to the levels and stories of the house the fact that the descent from the attic to the basement is more

related to the dynamism of the house than to the idea of a residence. The anthropologist also complements the symbology of the attic by stating that this part of the house stands for the regression and to the fallacies of the past:

> The stairs of the house always descent, and to go upwards to the attic, or to the other rooms in the upper stories still is to descent to the heart of the mystery, of a mystery certainly different from the basement, but equally tinted by the isolation, regression, and intimacy […]. The attic, despite its altitude, is the museum of the ancestors, and it is also the place of where to regress as enigmatic as the descent to the basement. Therefore, from the basement to attic, the descending, the excavation, the involution schemes, and the archetypes of intimacy are the ones that dominate the image of the house. The house, for the fantasy, is never the wall, neither the façade, nor the pinnacle, let alone the skyscraper, it is home though, and only to the architectural aesthetics, the alignment of the walls of the Tower of Babel perverts itself. (DURAND, 2002, p. 245)[13]

Regarding this addition to the symbology of the attic in the verticality of the house, in both novels which are the focus of this research, we are presented to similar situations in which the male protagonists, Mr Edward Rochester and Heathcliff, respectively, hide secrets of their past lives in the upper room of both mansions Thornfield Hall and Wuthering Heights, that directly relates to the trajectory of our heroines Jane and Catherine. The first is the madwoman in the attic, Bertha Antoinette Mason that is the reminder of the days that the master of Thornfield desires to forget the most, since it was a life chosen for him, and not by him, whose spouse ends up mentally ill, according to one of his confessions to Jane. Bertha also means the impediment for the union between Rochester and Jane, standing for the fact that this figure of the other – since Bertha is born and raised in Jamaica – is influencing the actions and decisions of his personal life. In the second novel, we are not presented to a room in the last story of the mansion, meaning that probably there is no attic in the Earnshaw property, however, we are introduced to Catherine's room, which was kept by the cares of the servants and of Nelly, later on, to be preserved and enjoyed by the last owner Heathcliff. There, he maintains the rooms as it really was when Catherine was the one to make usage of, therefore, her memories, her personality is perpetuated in the room of the regression and of the museum of the past and glory days (DURAND, 2002).

[13] My translation.

CONCLUSION

The Brontë Family is a literary icon in its own right. The mother, Maria, is the author of one essay, and has had her correspondence published in the book *Life and Letters* (M. BRONTË, 2015). The father, Rev. Patrick Brontë (born Brunty) wrote two poetry books, *Cottage Poems* and *The Rural Minstrel*, and several sermons and tracts (BRONTË, P., 2006). Their four surviving children created the chronicles of the imaginary worlds of Angria (tales) and Gondals (poems). Branwell, the only male child, was a painter, a poet, and a translator. His sisters Charlotte, Emily, and Anne wrote seven complete novels ranked as classics in the English canon. Two of these novels have been chosen as the corpus of the present thesis: *Wuthering Heights* and *Jane Eyre*. Even though their childhood was mostly dedicated to the production of short tales and poems, it was through the production of novels that the Brontë sisters became so widely known. Having emerged in the British Islands, the novel surges as a new literary genre in the turmoil of the 18th century due to the need for a new aesthetic representation of the common everyday life, such as the conflicts of moral, ethics, and commitment, and its non-heroic classical heroes.

The 18th and 19th centuries experienced three great changes in the social, mass organisation, and the technology that managed to make it possible for the usage of machinery as a substitute for the manufacturing line of work: the First and Second Industrial Revolutions, and the French Revolution. The former ones increased the quantity of production, the quality of this same production, and consequently, improved the lives of that particular society economically, enhancing people's income and the increase of the standard of living, making possible the emergence of a middle class. The latter revolution complemented the changes in the worldly panorama by setting the seed of a democracy when providing the emancipation of the individual, individual rights, and the establishment of equality as a rule. For this reason, it was not interesting anymore to represent the trajectory of a hero in verse, it became necessary the representation of a realistic, more prosaic approach to the new world order that was emerging. As an extension of the novel as a genre, Gothic

literature comes into the literary trend, competing for space in the middle of the rationalistic currents that were prevailing, by rebelling against the harshness of such verisimilitude, highlighting and stressing the old medieval romance narratives, which were filled with supernatural passages and fairly narrative structures (cf. RATHBURN, 1958). Thus, the concept of the Gothic is conceived in the line of the Freudian notion of the uncanny, the element that can be the cause of the sense of the greatest terrors by calling forth strange familiar repressed memories and images simultaneously to the surface. In this sense, professor Robert B. Heilman (1958) states that the Gothic possesses the ability to expand our notions of reality since it is the means used by authors to deeply express the proper contradictions of the particular social group or community they find themselves in. The critic and professor also points out to the fact that Charlotte Brontë, along with her sister, has revolutionised the concept of the Gothic by making it more abstract than physical, contrasting to what is called the Old Gothic, meaning the first novels of the genre that would invest in physical and supernatural events, when increasing the psychological struggles the characters must face, as it is the case with both heroines Catherine and Jane, whose inner anguish derives from the general prohibitions provided by social conventions.

Both novels qualify as the Female Gothic type, an expression coined by professor Ellen Moers (1977), but expanded and worked on by professor and literary critic Carol Margaret Davison (2009), who traces back the Radcliffean dichotomy of what horror and terror literary decorum of the sublime should be like, the first referring to the novels of Mathew G. Lewis, whose male protagonist is considered the classical Gothic hero-villain due to his trajectory within the narrative, but the misconduct of tyrannising the female characters, who were also taken as a Gothic motif, as the damsel in distress. The terror, then, stands for the kind of Gothic literature that Mrs Radcliffe produced herself by focusing on a female protagonist, who should accomplish her trajectory by overcoming the contradictions that would appear along the way. As so, we are able to accompany Catherine and Jane throughout their path, whose movements are attached to the domestic environment, since that was the way for a Victorian female character be able to move around (cf. DAVISON, 2009).

Analysing the heroines' trajectories through the lens of the triad provided by professor Eve Kosofsky Sedgwick (1986), which suggests that the Gothic genre should be analysed by its particular structure, psychological and phenomenological aspects, we may reach a perception of the functioning of the elements. The first refers to the unique structural frame of a story within a story. As professor Eve K. Sedgwick states, the relevant characteristic to the transition to the Modern Gothic is to deal with matters of the unspeakable (1986). By

gradually involving the reader in the plot of the novel, the author and the narrator may touch sensitive subjects, such as feelings of sorrow, guilt, or, as it is the case with Catherine, an incestual drive in a union made impossible due to social taboos and economic prohibitions; or, as is the case with Jane Eyre, the free independent will and inappropriate feelings of a governess towards her master. As a second trait to the Gothic structure, both novels present the composition of a *Bildungsroman,* which provides the chance and opportunity to closely observe and walk with Catherine and Jane in the phases of bodily and mental growth, suggested by the professor and psychiatrist Carl G. Jung (1964), which stand for four developmental stages, the *Trickster*, the *Red-Horn*, the *Hare*, and the last one, which receives the name of *Twins.* Since we are following the steps of two female protagonists, we might add a fifth phase to this process of maturing, which is the death of the father, referring to the moment in which the female individual turns her loyalty from father to husband, becoming the responsibility of their wedding companion, and ceasing to answer to the demands of the father. In Catherine's situation, she must surpass not only the literal death of her father but also the transition to Thrushcross Grange as the lady of the mansion. Jane has also faced the loss of the father at least twice, firstly, when Mr Eyre is made a victim also of the Typhus fever, and secondly, when her uncle, Mr Reed, passes away, presenting no one for Jane to answer to apart from her aunt, Mrs Reed. Due to her social invisibility, Jane possesses the ability to face the world as a female-hero, acquiring a body of personal experience that entitles her to feel free to marry Rochester, who, by the end of the narrative, finds himself as her equal character, socially, economically, and mentally.

This point leads to the second element of professor Sedgwick's triad, which is the psychological aspect. Due to the fact that we are dealing with two Modern Gothic works, whose charge of psychological insight is the prominent cause of the effective reaction of the Gothic element, it is indispensable that we analyse the psychological inner reactions of both heroines to the obstacles and contradictions that come along their way. The professor and phenomenologist Gaston Bachelard provides an analytical approach regarding the four basic elements, fire, water, air, and earth, saying that the way we act and react upon the situations presented before us is strongly related to the behaviour and the symbology of those primitive elements. Thus, Bachelard seeks the images – since the French professor agrees with Jung when he states that the human race has learned and still speaks through images and metaphors – of the primitive in the modern and contemporary individual. The first element, fire, is the most aggressive; according to Bachelard, it is the only element that we need external and wise warning and explanations about, because the simple question of 'what is fire?' may raise

answers concerning the fallacies of the past, since the reverie provided by the dancing flames of fire may lead the unadvisable observer to places in his mind that he does not even know about. Elementary fire also stands for the general prohibition, since it is the first social cut that the infant suffers when growing up; the following cuts to come in the development of the individual become even more abstract, but the essence remains the same. The inflammable element also stands for three dichotomies we must face during the trajectory: (1) birth and death – the fire that also fertilises the soil is the same of the funeral pyre, bringing these two opposite moments of life together – (2) lightness and darkness – since the light that shines in Paradise is the same that burns in Hell – (3) purity and impurity – standing for the burning of the impurities of the particular space or ground. Heathcliff, therefore, relates to the elementary fire due to the fact that he is Catherine's general prohibition which she insists on getting burned, and he is the small spark that leads to the first crisis in the Earnshaw family, since it incites Catherine's sexual desire, and threatens Hindley's inheritance, but most importantly, it establishes Heathcliff's space and leadership as the only male apart from the father in order to follow his steps.

The elementary water stands for a more sensitive element due to its innocence, constancy, and depth. Bachelard classifies the types of water according to the movement of the travel of the past. Oppositely to the elementary fire, the reverie that the deep and running waters may cause on the unadvisable spectator brings the nostalgic memories of the past. Regarding the water character, in *Wuthering Heights*, it is Heathcliff's double, Catherine, who relates to the aquatic and liquid inherent characteristics and symbology. She may be peaceful as the dormant waters of the pool, her depth is profound, and no other character knows what can be hidden in there, and those who try to face it end up drowned. When she must struggle against the obstacles and contradictions that interfere in her path, Catherine behaves as the current and troubled waters of the rivers that flow dragging anything and anyone who tries to stop her. As so, as the current waters of a river, Catherine goes towards the end of her life just like the Charon complex suggested by Bachelard, in the sense that she travels towards the mouth of the river, reaching the calm and salty waters of the ocean. Thus, as we may notice, the couple Heathcliff and Catherine annihilate one another when they collide, firstly due to the fact that Catherine's water extinguishes Heathcliff's flames, but also because they insisted on facing, like rebel children, the general prohibition.

Concerning the aerial element, it is the most dynamical one, the one that provides movement to the other elements as well. Bachelard states that the will to flight is inherent to the human race; however, since it is possible to fly without wings, the flight process suffers a

linguistic metonymical transposition, such as we attribute the ability to fly on the wings of the birds, for instance. The elementary air also provides the idea of the verticality of life, since, in order to seek and to keep on living, the individual must pursue the act of standing up. Thus, the way we conduct our lives is based on its ups and downs, positive events and feelings that light us up in contrast with the negative emotions that weigh us down, such as sorrow and guilt. In this sense, the character who relates to the aerial element is Jane Eyre, whose sound of the blowing breeze is present even in her own name. Jane is the most dynamic character in her narrative, moving through five different spaces. Her trajectory is made of ups and downs, being the passage in which she finds herself in Lowood Institution, the lowest one in her narrative.

The earthly element, then, is the least dynamic one, and works as the ground solid for the other elements to move around freely. According to Bachelard, along with the elementary earth comes the awakening idea of the hardness in the images of rocks, crystals, and diamonds that must harden up to bear the resistance of the external world due to its immobility. The opposite side of hardness is softness, and that is also represented in the earth since it is the basic element that mingles with the others, it is touched by the hot flames of the fire, it is purified and fertilised, it is drowned by the waves of the flow of the river. The rock softens up and becomes the mass, and it is blown up by the wild breeze of the wind, it may be dragged and taken to other regions. Mr Edward Rochester, then, stands with the earthly element due to the fact that he is a least dynamic character in the novel. He is always returning to Thornfield Hall due to the responsibilities that he has gotten there. As the figure of the rock, Rochester endures the wilderness of the external world, and allows himself to be blown by the wind that Jane Eyre represents. Contrary to the first couple, Rochester and Jane, thus, configure the combination of earth and air. They do not annihilate one another: while she pushes him forward, he provides her solid stability, when needed.

Finally, the last element of professor Sedgwick's triad stands for the phenomenological, meaning the effect of the symbology of the space and of the idea of finitude. Taking into consideration that we are dealing with two Female Gothic novels, the domestic scenario becomes the centre of the analysis, for it will affect directly the trajectory of both heroines. According to Bachelard (1969), the space of the house is the first space in our domain; consequently, it is the first contact with our social acquaintances, turning into the place in which we receive the social cuts. Bachelard suggests that we investigate the frame of the house vertically, relating each of its floors to a lair of the mental consciousness and unconsciousness; thus, the attic and the bedrooms, as the highest rooms in the domestic

environment, refer to the conscious level of the fantastic dreams, in which we may conceive unreal images. However, those scenes must be bearable for the conscious mind, otherwise the individual wakes up; regarding this correlation we are presented to the scene in which Catherine writes over and over again her name in three different variations: Catherine Earnshaw, Catherine Heathcliff, and Catherine Linton, as if she was pondering on what decision to make. In *Jane Eyre*, we have the passage in which the horrifying episode of the red-room makes little Jane faint due to the unbearable imagery she sees in the mirror. The living rooms stands for the level of conscious appearances that, in order for the survival of the collective community, we put behind our evil twin to prioritise the group's first and basic needs; at last, the basement is related to the lair of the unconsciousness, being the secretive, dark room in which we keep the inner fears, desires, and impulses that we might not even be aware of.

Gilbert Durand's Diurnal and Nocturnal regimes expand Bachelard's ideas of the inside and the outside. Imagery related to the Diurnal regime can be seen as they are due to the brightness of light, thus, the daily images works as a function to evade the idea of the proximity of death and the passage of time. Concerning the Nocturnal regime, then, those images and symbols suffer a twist in their meaning, and what was considered to be the foreshadowing image of death, as the grave in the cemetery, becomes the warmth and comfort of the baby cradle. According to Durand (2002), the individual that insists on living in delusion loses the track of the reality they are immersed in. Catherine Earnshaw, thus, chooses to live within her fantastic world of imagination during childhood, womanhood, and adulthood, plunging into the idea of remaining with both Heathcliff and Edgar. In this sense, she flows directly on her way out into the calm waters of the ocean whereas Jane does not allow her delusions to get over her, remaining strong, reasonable, and realistic to the situations presented. In doing so, Jane rises vertically in the trajectory of her life, not letting the space come to her, transcending the obstacles and contradictions with the support of the *Bildungsroman* narrative structure, by controlling the Romantic environment that stands around her. Catherine, on the other hand, establishes a pendulum trajectory, by being inserted in the structure of the narrative of a saga, whose balance is only established when the second generation solves the problems and contradictions of the first one, as happens in the narrative of *Wuthering Heights*, when Hareton Earnshaw (1802) takes his rightful place as the heir of Hareton Earnshaw (1500).

At this point, our walk with Catherine and Jane reaches the end of the path. By accompanying the steps of both heroines, we have been able to observe that Catherine and

Jane found different solutions for the need of expression of their liberty of will: the former has to transcend the barriers of death to surpass her obstacles, remaining as a ghost with Heathcliff, wandering freely on the wild moors, as one of the possible interpretations of Nelly's and Lockwood's narrative suggests; while Jane, supported by the narrative structure she is inserted in, *Bildungsroman*, rises and breaks the barriers that constrain her. Being Catherine and Heathcliff the representation of the elementary water and fire in their narrative, respectively, we may conclude that their combination is potentially dangerous since the first annihilates the second: the more Heathcliff enrages to accomplish his personal vendetta, the more Catherine is able to disarm him in the sense that both end up hurting each other. To what Jane and Rochester are concerned, they are the representation of the elementary air and earth in their novel, and, therefore, their combination may represent an addition instead of an annihilation, for, as we have already seen as their primitive characteristics, the aerial element is the one that indulges lightness and set the others into motion, while the elementary earth functions as the solid ground for the other elements to express themselves. In this sense, Jane provides the pleasant lightness to Rochester's world as well as the master of Thornfield Hall provides the necessary stability to the rebel dynamism of Jane's personality.

Considering the act of reading is a conscious process, when we are presented to a second reality, this second situation opens up holes in our first reality. The new information and the new experience of the world different from ours fill those holes, making us deal with a third reality and point of view of the world (cf. BIRMAN, 1996).

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